Saturday 2 July 2016

Amateur Photographer

Passionate about photography since 1884

Canon G7 X MkII

Is Canon's latest enthusiast compact its best yet? We find out

TESTED

The Somme in pictures

Rare photos taken by **British soldiers** in July 1916

Safe and secure

How to future-proof **your** images in the digital age

When Harry met...

Harry Borden recalls his shoot with **Gillian Anderson**

TESTED

AF-S Nikkor 200-500mm

A **great lens** for wildlife photography at a **great price**

Close encounters

Alberto Ghizzi Panizza explains the techniques behind his eye-popping macro shots

WIN a Sigma 105mm Macro lens and Sigma Macro flash **worth over £1,000**

SONY

FE 85mm F1.4 GM

FE 70-200mm F2.8 GM OSS

FE 24-70mm F2.8 GM

G MASTER

Tomorrow's lenses today, from Sony

Lens standards are changing. Advances in camera performance and soaring creative ideals demand a new approach to lens technology.

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All lens availability is dependent on market release dates. Discover more at www.sony.co.uk

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COVER PICTURE © ALBERTO GHIZZI PANIZZA, RICHARD VAN EMDEN

7days

A week in photography

This month marks the centenary of the Battle of the Somme; hence, this week we present a selection of images taken by British soldiers during what must have surely been one of the low points in human history. I believe that our enduring fascination with WWI is partly thanks to the fact that it was the first to be so well photographed. Photographs make us feel more connected with the people in them than, say, the oil paintings that came before.

Here we are, 100 years after the conflict, looking into the eyes of the participants – and in another 100 years, our descendants will be able to do the same. But will they be able to look into the eyes of the people in the pictures that we're taking today on our digital cameras? On page 28, John Gilbey offers some valuable advice on the safe storage of photographs to help ensure that they will.

Nigel Atherton, Editor

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amateurphotographer magazine

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ONLINE PICTURE OF THE WEEK

© SOPHIA SPURGIN

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

The Long and Winding Road

by Sophia Spurgin

Canon EOS 5D Mark III, 100mm, 1/15sec at f/14, ISO 160

This lovely image of a cricket making its journey across a plant was taken by AP reader Sophia Spurgin and uploaded to our Flickr page.

When asked to describe the image, Sophia said: 'I have enjoyed watching this little cricket growing on a plant in my back garden and have taken some photos of it on different flowers. For this photo I wanted to keep it simple, and so used this unusual corkscrew rush. I took the photo in my conservatory to give me plenty of natural light and to avoid everything moving in the wind. The cricket was not keen on staying still and it was difficult to keep most of it in sharp focus.'

PermaJet PROFESSIONAL INKJET MEDIA

Win! Each week we choose our favourite picture on Facebook, Flickr, Twitter, Instagram or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

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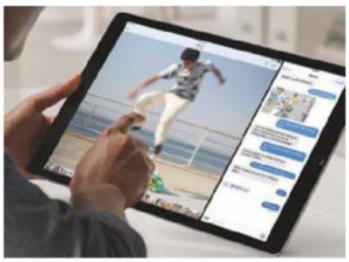
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Apple reveals raw file plan

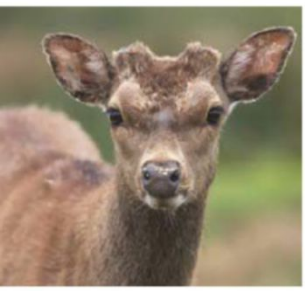


Professional photo editing on an iPad Pro could soon become a reality as Apple opens the door to raw photo-editing applications as part of its iOS 10 operating system, due out this autumn. Apple will use Adobe's DNG raw-file format. There is no news yet on whether Apple will enable raw-image capture direct from an Apple device.

Drone backpack

A backpack designed to carry a DJI Inspire drone has been launched by Think Tank Photo. Priced £296.50, the Helipak also has room for items such as a 17in laptop, three lenses and extra propellers. Visit www.thinktankphoto.com.

Jessops in the wild



The Jessops Training Academy will hold its first British Wildlife Photography Experience course in Devon on 3 July. Held at the Westcountry Wildlife Photography Centre in Lifton, home to species including deer, wildcats and otters, the course will cost £125. For details visit www.jessops.com.

© IMAGE COURTESY JESSOPS TRAINING ACADEMY

Olympus tests near-infrared sensor

Olympus is working with the Tokyo Institute of Technology to develop an imaging system designed to allow colour (RGB) and near-infrared (NIR) images to be captured using a single-imaging sensor. The move could prove useful for night-vision systems and interest photographers who have to convert their traditional cameras to shoot in infrared.

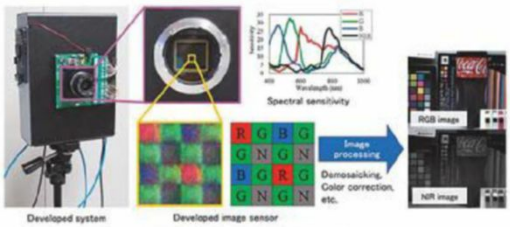


Figure 2. Overview of the developed prototype system.

© IMAGE COURTESY TOKYO INSTITUTE OF TECHNOLOGY

Photographer killed in Afghanistan

Tributes have been paid to an award-winning photographer who was killed while on assignment for National Public Radio in Afghanistan. US photographer David Gilkey died along with his translator Zabihullah Tamanna when the Afghan army unit in which they were travelling came under fire in an ambush. 'David was one of the most talented photojournalists in our industry,' said Whitney Shefte, president of the White House News Photographers Association.

© MOHAMMED ABED/AFP/GETTY IMAGES

WEEKEND PROJECT

Summer black & white infrared

Infrared photography used to be a bit of a performance, especially when it came to getting your camera converted rather than just using a cheap lens filter. Today, a wide range of companies offer to do the conversion for you, whether you use an SLR or a compact system camera, and it's a great use for an old device you'd otherwise sell on eBay. Like HDR and fisheye lenses, infrared is an effect you want to use sparingly otherwise it gets gimmicky, but it can be a great way to liven up your portfolio – particularly in summer, when the blue skies, green grass and leaf-laden trees look good.

Liven up your portfolio with some infrared images taken during the summer months

BIG picture

Muslims worldwide observe the holy month of Ramadan

June saw the month of Ramadan being observed by Muslims worldwide. The period involves 29–30 days of fasting from dawn until sunset to commemorate the revelation of the *Quran* to Prophet Muhammad. During this period Muslims abstain from consuming food and drink, smoking and engaging in sexual relations. They are also encouraged to refrain from sinful behaviour such as swearing and lying. While this period is considered mandatory for adults, there are exceptions given to those who are ill and the elderly.

In this image by Mohammed Abed, we see a Palestinian worker at a coffeehouse in Gaza City decorating the terrace with hanging umbrellas during the holy month.

© GEOFF HARRIS

1 Trying an IR conversion yourself carries the risk of damaging your camera if it goes wrong. Most people use a specialist company, such as protechrepairs.co.uk, that will adjust the camera innards and add a filter of your choice.

2 Since IR light is mainly captured in the red channel, your images will be mostly red no matter which white balance setting you use. Either set a custom white balance or tweak the white balance later if shooting in raw.

3 When choosing subjects for infrared images, leaves, grass and other vegetation take on a surreal 'bleached' look, while blue skies look impressively rich and dark. IR can also work really well with architecture.

4 Carefully work the relevant colour channels in your editing software and adjust the tone curve as required. Split-toning effects can look nice, and put in a bit of grain to give the image a classic film feel.

Words & numbers

'I never wanted to be called an artist. I wanted to be called a photographer'

Richard Avedon

American fashion and portrait photographer (1923-2004)

168 thousand

Bricks used to build the 10-storey extension to the Tate Modern art gallery in London that is now open to the public

SOURCE: CHANNEL 4 NEWS

LC Jamie Weller's winning pictures included this one of Royal Marines training in Norway

© CROWN COPYRIGHT

Royal Navy reveals its photographers of the year

THE ROYAL Navy has announced that its Photographer of the Year is a former actor who appeared in TV shows, including *Coronation Street*. Leading Airman Photographer Will Haigh, 31, triumphed at the annual Peregrine Trophy awards, which are billed as the Royal Navy's equivalent of the Oscars. Lieutenant Jamie Weller was awarded the Amateur Photographer of the Year title. The competition, which dates back to 1961, attracted 255 entries this year.

© CROWN COPYRIGHT

A portrait by overall Royal Navy Photographer of the Year, Will Haigh

The head of the Royal Navy's Photographic Branch, captain Ian Stidston, said: 'I could not be more proud of the Navy's photographers who have managed to capture compelling still and moving images that vividly tell the story of the Royal Navy and Royal Marines on operations.'

He added: 'This competition confirms how much exceptional talent and professionalism we have in the Navy's photographic branch – and also the amateur photographers who have taken some brilliant photographs.'

As a teenager, Photographer of the Year Will Haigh played *Coronation Street* character Glen Middleham from November 2000 to January 2001. He also appeared in *Holby City* and *That Peter Kay Thing*.

Based at Faslane, HM Naval Base Clyde, Haigh first worked in mine warfare before transferring to the photographic branch in 2011. He also served two years with the Royal Marines, which took him to places such as Saudi Arabia and the west coast of Africa.

Haigh is one of 41 Royal Navy photographers, who originally join the force as sailors, working in areas such as logistics and engineering or as warfare specialists. 'After excelling in their chosen field they can apply to join the elite photographic branch,' a Royal Navy spokesman explained.

The Peregrine Trophy, awarded to the best section or unit, was won by the Fleet Regional Photographic Unit (East), based in Portsmouth, Hampshire. The Peregrine Trophy is named after the now-closed HMS Peregrine Royal Naval Air Station at Ford, West Sussex.

© IMAGE COURTESY SCHOUTEN SELECT CAMERAS & ACCESSORIES

£30,000 for unseen camera

A RARE Leica camera in a sealed and unopened paper bag as originally sold – together with an X-ray to show its unopened contents – is on sale for £30,000.

The Leica KE-7A, made for the US army and described as 'new, never used', has been offered for sale by Schouten Select Cameras in the Netherlands, which is selling it for a collector.

Dating from 1972, the Leica is described as a military model. It was also available in a civilian version. The kit went on sale on eBay, along with a Leica 50mm f/2 Elcan lens, for $45,300 (£31,000). It was also listed separately on the store's website for £35,000.

The Military Leica KE-7A is a Leica M4, made in Canada and finished in black chrome. The Elcan 50mm f/2 lens was supplied as standard. The outfit includes a lens hood, lens cap and case.

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Photographers' images about the summer will be displayed on the Jessops 'wall of fame'

Showcase your image at Jessops stores

PHOTOGRAPHERS have been invited to share images that best sum up their summer, for a chance to have them displayed at 52 Jessops stores nationwide.

Each week, until 3 August, Jesssops will select seven images to be displayed on the Jessops 'wall of fame' in each of its stores, where the images will remain on show for a week.

Rachel Wilkins, head of marketing at Jessops, said: 'Our Share Your Summer campaign is about giving photographers of all abilities the chance to share a photograph they are proud of. 'Everyday we share our favourite images through social media, but only an elite few would ever get the opportunity to display them to the masses in a public space.'

'We want everyone to have the opportunity to experience the incredible feeling that comes from sharing your work.'

Olympus has also pledged to display all the winning shots at an exhibition in the Project Space Gallery in Bermondsey, south London from 8–14 August 2016. In addition, all the winners will be invited to a 'celebratory event' to be held on 12 August.

To enter, upload your image to Twitter, Instagram or Facebook, tagging @jessops and using the hashtag #ShareYourSummer2016.

For complete details, visit www.jessops.com.

Panasonic reveals ultra-wideangle

PANASONIC has announced a 'splash and dustproof' 12mm f/1.4 ultra-wideangle lens designed to be rugged and optimised for 4K video recording.

The Panasonic Leica DG Summilux 12mm f/1.4 Asph is built from 15 elements in 12 groups and includes two ultra, extra-low dispersion elements as well as an extra-low dispersion lens.

Designed for 'precise focusing for 4K video', the newcomer also incorporates an inner-focus drive system and a stepping motor.

Features also include an aperture ring and a nine-blade diaphragm for 'an attractively smooth effect in out-of-focus areas when shooting at larger aperture settings'. The Panasonic Leica DG Summilux 12mm f/1.4 ASP is due in shops from the end of July, priced £1,199.99.

The new wideangle lens is built to deliver the 35mm equivalent of a 24mm optic

For the latest news visit www.amateurphotographer.co.uk

Get up & go

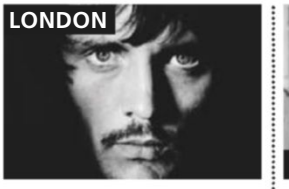
The most interesting things to see, to do and to shoot this week. By Tom Smallwood

© KEV PEARSON

Kev Pearson

Glastonbury Tor features prominently in AP, so see how a local pro shoots this beguiling landmark in this major exhibition at the Blue Cedar Printworks. The show features new work as well as old favourites in colour and black & white.

Until 30 July, www.kevpearson.com



© THE PHOTOGRAPHERS' GALLERY

Speed of Light

This major exhibition at The Photographers' Gallery features the work of Terence Donovan, who revolutionised British photography in the '60s. Along with previously unpublished works, the exhibition includes some of Donovan's music videos.

15 July-25 September, bit.ly/tpgdonovan

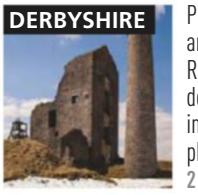
© RAYMOND DEPARDON

Govan/Gdansk

This fascinating exhibition links the shipyards of Govan in Glasgow and Gdansk in Poland and their post-industrial decline. It features four photographers: Michał Szlaga (Poland), Jeremy Sutton-Hibbert (Scotland), Nick Hedges (England) and Raymond Depardon (France).

Until 31 July, www.streetlevelphotoworks.org

Natural and Man-made Landscape



© ROYAL PHOTOGRAPHIC SOCIETY

Professor Paul Hill MBE, Maria Falconer and Nick Lockett are the tutors in this RPS-run course, designed to help you develop personal photographic projects, improve your medium and large-format photography and more.

2 July, bit.ly/paulhillcourse

Creative Connections: South of the River

This free display at the National Portrait Gallery explores the lives of inspiring people with connections to South London. It features artwork by artist Simon Terrill, and work by students from St Saviour's and St Olave's School, Southwark.

Until 6 September, bit.ly/southriver

© NATIONAL PORTRAIT GALLERY

Viewpoint Lars Rehm

Lenovo's Moto G4 Plus is a great option for those mobile photographers who want a great camera that doesn't break the bank

We are still some time away from modular smartphones that will let you mix and match components in line with your specific requirements. Unfortunately, this means that if you want a great camera on your device now, you have to invest in a flagship model which, apart from a high-end camera, comes with top-of-the-line chipsets, heaps of RAM, a high-resolution screen and a range of other features and functions you might not need or want but have to pay for.

Much like PCs, smartphones have become so powerful that the fastest chipsets are only needed for the most demanding applications, such as games with complex graphics. With most standard apps and in general operation, mid-range processors will deliver performance that is pretty much indistinguishable from the top-end variants.

The same can be said about displays. With the small screen sizes on smartphones, a 2,160-pixel Quad-HD display offers only marginal gains over a 1,080-pixel full HD variant. The trouble is, mid-range chipsets and displays are usually accompanied by rather mediocre cameras.

That said, the new Moto G4 Plus, the first new Moto device since Motorola was taken over by Lenovo, is great news for those who focus on the camera but can live with more modest specifications. A large 1/2.4-inch, 16MP sensor is coupled with a fast f/2 aperture and an AF-system that combines three methods: contrast detection, phase detection and time-of-flight laser measurement. On the software side of things, a 'Pro' mode allows for manual control over shutter speed and other basic parameters. I tried an early production model and found that the camera performance is way above what we're used to seeing in this bracket of the market, with a sharp lens, good image detail across the ISO range and a night mode allowing for decent exposure, even in dim conditions.

'The camera performance is way above what we're used to seeing in this bracket of the market'

Camera aside, the Snapdragon 617 chipset, 2GB RAM and a 5.5in, 1,080p display make a coherent package but put the Moto G Plus firmly into mid-range territory, which is reflected in the price. International pricing is still to be revealed, but in India, where the G Plus has initially been launched, the 16GB base model will cost around US$200 (around £140), making it currently by far the best option for those who want a top-end smartphone camera that doesn't break the bank.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

The new Moto G4 Plus has a 16MP sensor and a fast f/2 aperture lens

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

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New Books

The latest and best books from the world of photography. By Oliver Atwell

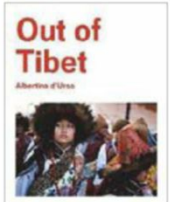
© DAVID TIPLING

Seabirds of the World

David Tipling, New Holland Publishers, £16.99, hardback, 192 pages, 978-1-92151-767-0

BIRDS are one of the most popular subjects for photographers, and it's not difficult to see why. Just about every species offers something for the camera lens, whether it's stunning plumage or the daily rituals of their behaviour. In this nice volume from AP contributor David Tippling, the nature photographer turns his eye to the various species of bird that occupy the coastal regions, in both tropical climes and the polar regions. It's not just about the images, though. Like all good books on natural subjects, there's plenty of space dedicated to in-depth text discussing the secret lives of the subjects. All in all, this is a book that is a great purchase for either the armchair ornithologist or those looking to get out there in the summer air to photograph these magnificent creatures. ★★★★½

Call New Holland on 01206 255 777, quoting SBW02, and you can purchase a copy of the book at the special price of £14.99 (inc p&p). Offer ends 2 August 2016.



Out of Tibet

By Albertina d'Urso, Dewi Lewis, £35, hardback, 208 pages, 978-1-90789-396-4

CHINA'S occupation of Tibet (otherwise known as the 'Peaceful Liberation of Tibet') remains as contentious today as it did when the People's Republic of China seized control of the country in the 1950s. Protests and debates still rage, with both sides of the argument passionately arguing their case.

For the past decade Albertina d'Urso has followed and documented some of these displaced Tibetans, tracking them throughout the world in places such as New York, London and Paris. The key to this volume is that at no point does it feel like a photographer's crusade. There's a calmness to the approach that allows readers to absorb the stories and histories of these people. Ultimately, you really can't help but be moved by *Out of Tibet*. ★★★★★

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Alberto Ghizzi Panizza

Alberto specialises in naturalistic and landscape photography, always looking for the beauty in the world around him. His images are published around the world, and he hosts wide-ranging workshops.
www.albertoghizzipanizza.com

Alberto's aim is to show beauty in the smallest details

ALL PICTURES © ALBERTO GHIZZI PANIZZA

KIT LIST

Macro lens

A macro lens is a great starting point, although you may need to add some extension tubes. A longer working distance is better for subjects that are easily disturbed.

Geared head

I like to use either a Manfrotto 405 or 410 geared head. They offer very precise control in three directions: pan, tilt and side to side.

The eye is in the **detail**

Alberto Ghizzi Panizza captures the smallest details of nature in his photos. He tells **Jade Severs** how he does it

Getting close to nature is something most photographers of the natural world would regard as fundamental. After all, they want to capture a place full of wonder and beauty, and to do this properly they must immerse themselves within it.

But few photographers can claim to take the process to the limits that Alberto Ghizzi Panizza has done in his body of work. His photos delve deep into the heart of nature by capturing the minutest details: morning dew slipping off a leaf, a fly poised for take-off... However, rather than limiting his horizons, Alberto's technique achieves the opposite. His pictures open up magical worlds full of colour, vibrancy and drama.

'My aim with macro photography is to show the beauty that can be found in the smallest of details,' says Alberto. 'I want to represent nature from a different and original point of view.'

Alberto believes that if something can be photographed in microscopic detail, he is willing to point a lens in its direction. As such, his back catalogue is incredibly diverse: from intimate portraits of damselflies and highly intricate studies of spiders' webs, to finely balanced water droplets.

Something new

Alberto's aim is to find something new in what he photographs, or at least something less commonly recorded. For example, with his insect portraits, he concentrates on showing us the expressive side of the creatures we wouldn't normally see with our eyes, or in much of nature photography.

Kenko extension tubes
Designed to enable closer focusing with an attached lens, extension tubes allow you to magnify your subject beyond a 1:1 magnification.

Micro adjustment plate
To help with focusing, this plate allows you to move the camera back and forth for pin-point focusing.

Water droplets make the perfect subject

'I love showing people that insects they would usually regard as ugly can, in fact, be nice or funny,' explains Alberto. 'I appreciate it when people look at my macro portraits of, for example, spiders, and it brings a smile to their face.'

Turning arachnophobes into spider lovers is quite a feat, but Alberto says it is entirely possible if you focus on the emotion – some may say human – elements of the insect.

'Taking these close-up pictures of the insects taught me that insects seem to have emotions, so I try to capture this intensity that the human eye doesn't normally see,' he explains.

Practice and patience

Being able to photograph in this way is not as easy as Alberto's vast back catalogue suggests. Every image in his portfolio is as striking and as captivating as the next, lulling you into a perception that this is second nature for him.

Alberto says this is far from the case. It has taken him 15 years of tireless work and practice to build up his skills in macro photography. Even now he says it can be a challenge to work out the best light and the particular details that will result in the best images.

A great deal of patience helps in the process, he says, since this will ensure you do not rush into making the wrong decision. Just as important, he explains, is the right kit and a comprehensive understanding of it.

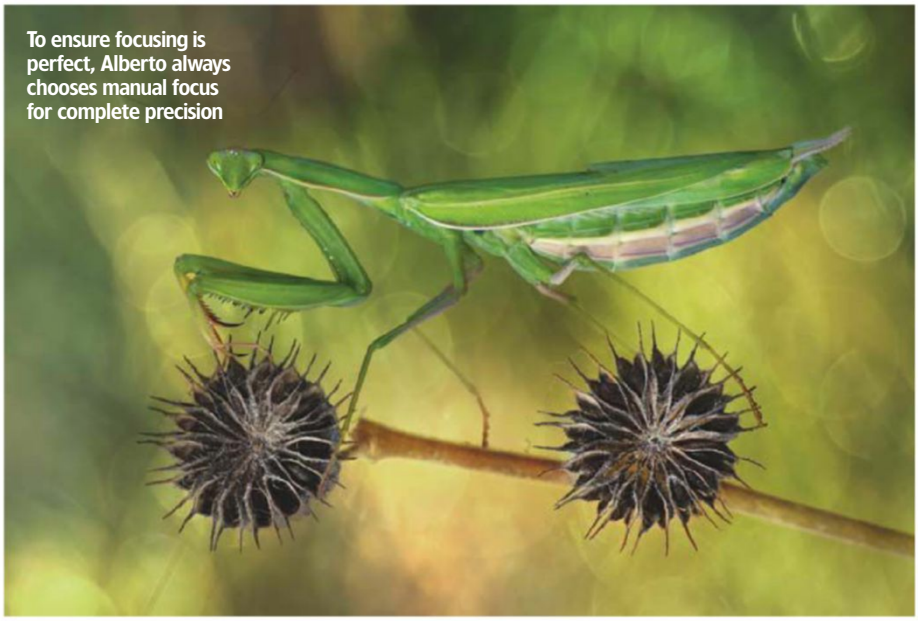
'To create a good macro image, you have to be patient and very accurate,' explains Alberto. 'Therefore, it's incredibly important that you also have a very good photographic technique and camera set-up.'

Alberto mostly shoots with a Nikon D810 and Nikon D7200 that he partners with several different lenses. His favourites among the many are the Nikkor 60mm f/2.8G Micro and Nikkor 200mm f/4 Micro. For a higher reproduction ratio, and to get even closer to his subjects, Alberto will use various extension tubes and bellows, which are

The background of your shot is very important to the success of the final image

To create a good macro image, you have to be patient and spot-on with your technique

Know your subject: damselflies are best shot straight-on



To ensure focusing is perfect, Alberto always chooses manual focus for complete precision

placed between the lens and the camera. All this is mounted on either a Manfrotto 055 or 190 tripod, with Alberto using the Manfrotto 405 geared head or 410 head for precise control.

Know your subject

What Alberto chooses to focus this array of kit on is, as mentioned earlier, hugely varied. The one constant, however, is that to get the best images he must know a lot about his subject and the environment in which it resides. Knowing how to compose an image that displays its most enticing features to best effect helps, too.

'I know that some insects, such as damselflies, are really nice if photographed straight on,' he says. 'These creatures have two big expressive eyes that inspire interest and sympathy in viewers.'

Focusing

PIN-SHARP accuracy is a key quality of macro photography, which is why Alberto only shoots using manual focus.

'Using a macro lens is the same as a normal lens, but focusing is one of the most difficult things to master,' explains Alberto. 'You have to be very accurate because, as everything is magnified, it's easy to find micro-movements in the images after the shoot. I use live view to avoid mistakes, as I can see everything with greater clarity.'

Focusing can also be a big issue when it comes to shooting moving insects. Alberto has a solution for this, too.

'I always use manual settings and avoid the AF mode,' he says. 'It's much easier for me to keep the insects in focus using the manual-focus ring, as the camera's autofocus often focuses in the wrong position when shooting macro pictures.'

Alberto tries to introduce an element of emotion into his images where possible

It is possible, of course, to create impact and emotion through how you position your light and how you use colour. Alberto is an expert in both these tricks of the macro trade.

'I always go out and shoot at the crack of dawn, when the first light is coming up in the morning,' he reveals. 'The light is very diffused and perfect to work with as there are no harsh shadows or glare. I almost always use natural light, along with a white diffuser in the lower part of the subject. I never use flashes or strobes, except when I want to freeze the movement of fast-moving subjects, such as water droplets. In this case, I'll use a flash to freeze the falling drops without having to use a very high ISO.'

Composition

Composing a macro image is similar to any other form of photography, says Alberto. 'I think that with this particular style of shooting, you still have to use general photographic rules,' he explains. 'So I look for well-balanced images with soft, smooth lights and good colours. With my dew images, I will sometimes move a flower or the subject in the background to obtain the perfect reflection.'

This slightly artificial intervention is something Alberto does with his insect subjects, too. He will sometimes move the creature from its original position to somewhere like a flower, enabling him to achieve that blend of smooth light and colour. However, there are limits to the level of intervention he is willing to make: he doesn't move the insects to a studio or a constructed location, and he won't move them away from the area of the site in which he found them.

Depth of field

Aside from the difficulties in focusing, another challenge is that there can be issues with shallow depth of field. One way Alberto has overcome this is to use a post-production technique called focus stacking.

'I use the focus-stacking technique to obtain greater depth of field and ensure every part of the subject is in focus,' says Alberto. 'This technique consists of taking several images of the subject at a different

Focus stacking in Photoshop

SHOOTING in extreme close-up will produce a soft bokeh even on a small aperture. This can be an added bonus depending on what it is you are photographing. But there might be times when you would like the whole of your subject to be in focus. Rather cleverly, you can use Photoshop to achieve this. Here Alberto explains how:

1 Using manual focus and a tripod, focus on one part of your subject and depress the shutter.

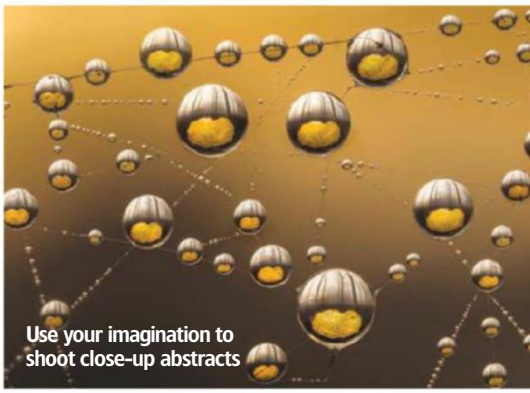
2 Carefully shift the focus along a little and take another shot.

3 Repeat the above several times until you have lots of frames of the same image, each with slightly different points of focus.

4 Using Adobe Bridge, select all the JPEG images you wish to merge together and go to Tools>Photoshop>Load Files Into Photoshop Layers.

5 In Photoshop, select all the layers and go to Edit>Auto-Align Layers. Select Auto and press OK.

6 Next, go to Edit>Auto-Blend Layers and select Stack Images. Press OK and Photoshop will merge all the areas that are in focus.



Use your imagination to shoot close-up abstracts

point of focus, then using post-production software to put together all the single pictures and build an image with all the subject in focus.'

Alberto is keen to point out that this is the only Photoshop trickery he uses. He doesn't use any filters or apply too much post-production to his macro images.

'At the workshops I run, I like to show the raw files to demonstrate that a good macro shot doesn't need much post-production,' he says.

Alberto keeps his photos natural, which, considering the subject, is exactly how it should be. He shows the true beauty in the natural world without the need for any gimmicks, filters or heavy editing. AP

Alberto uses multiple extension tubes to allow really close focusing of his subjects

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LETTER OF THE WEEK

Memory jogger

I recently had the sad task of emptying my grandfather's home following his death. He had been a keen photographer for many of his 86 years. In his old outhouse darkroom I found a tatty copy of AP 4 October 1986. I'm 19 years old and learned all I know about photography from my grandfather. I've never used film, but it was a joy to read a photography magazine from an era when digital was still not invented. I particularly enjoyed Robert Swann's article about Scott's 1986 South Pole expedition. It featured several of Herbert Ponting's awe-inspiring images. And even back then, AP had an expert – Ron Spillman – answering readers' technical queries.

The letters page featured some jousting from readers over other readers' comments; all that, and a lovely lady on the cover (see above right). It all seems a lifetime ago. One thing that hasn't changed is that AP is still unquestionably the best value-for-money photography magazine today. In 1986, it cost 70p. At a reasonable £2.99 nowadays, what's not to like?

Dennis Patten, Tyne and Wear

We've been doing our best to bring the latest news and best advice for more than 130 years, but it's always fascinating to hear how AP has been read by different generations of the same family. I'm not sure we would get away with a cover like that these days, though – Richard Sibley, deputy editor

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Adapters with CSC mirrorless cameras

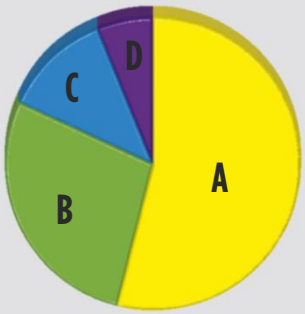
There has been increasing discussion recently about the possibility of fitting lenses from DSLR cameras on mirrorless models. Because of the shorter back-focus depth, full focusing capabilities can be retained even with an adapter.

I recently experimented with an extreme example of this. Using my Panasonic Lumix DMC-GX8, I added a Fotodiox Canon EOS Micro Four Thirds adapter (which does not retain any automatic functions) to a Canon EF 75-300mm zoom lens, but with an added Kenko 2x Teleplus to expand the focal length x2. Since the Micro Four Thirds camera requires a doubling of actual focal length to give a full-frame equivalent, this meant I was photographing with a 1200mm lens at full length.

I then took some test shots in the garden. The general view (with superimposed arrow) shows an image taken with the equivalent of a 28mm lens. The detailed view, taken handheld from the same distance, shows the tiny daffodil in detail with the 1200mm lens

© PETER FLOWER

The above picture was taken from the same distance as the left one but using a 1200mm lens equivalent that Peter built



In AP 11 June we asked

Do the video features of a camera affect your purchasing decision?

You answered...

A No – I don't care for video	**54%**
B No – but I occasionally use video on my camera	**28%**
C Yes – the features are important to me	**12%**
D I've not really ever considered it	**6%**

What you said

'I do shoot some video, but my purchase decision is purely based on stills ability – except for my GoPro clone, anyway.'

'I answered, "No – I don't care for video", but a more accurate answer that applied to my most recent purchase of a new DSLR would have been, "Yes – I try to avoid cameras with video."'

'Yes, although more so on compacts than it has been on DSLRs. I don't mind that my DSLR has it, and even if it's no good as an action cam it has its uses with a macro lens.'

'I don't mind video provided the video start button can be programmed to do something else that is useful when the camera is in still mode'

Join the debate on the AP forum

This week we ask

What percentage of your photo equipment is second hand?

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Tweet of the week

Barbican Centre @BarbicanCentre

Here's an image that forces us to pay attention. Mark Power's use of chiaroscuro lighting and his wave of composition are almost painterly techniques. It's a powerful image about a crisis.

© MARK POWER/MAGNUM PHOTOS

Follow @AP_Magazine on Twitter to keep up to date with all the news, reviews and more

equivalent. This was a fun exercise, but admittedly not very practical for many uses.
Peter Flower, Surrey

That's an impressive level of magnification, Peter, and it just goes to show what you can achieve if you're prepared to experiment a bit. If anything, older manual lenses are even more interesting on mirrorless cameras as they're easier to focus and you can adjust the aperture too – Andy Westlake, technical editor

Power of a group

I found your article *Collective Creativity* (AP 21 May) thought provoking. For once the emphasis was on the transformative power of the group rather than an individual. What seems unusual to me is that the authority in the collective is shared, rather than invested in a leader or tutor. From my perspective as a retired psychiatrist and group psychotherapist, this is unusual and difficult to replicate.

Over the years I have done many courses and workshops. The most memorable have been linked to an inspiring and highly participant leader prepared to wash their dirty linen in public. They have to understand their role as a kind of therapist either intuitively or from experience, and focus their energies on guiding and supporting rather than intimidating through shows of their own brilliance.

The open studio workshops set up by Eddie Ephraums and Adrian Hollister in a remote part of Wester Ross (90 minutes from Inverness) have become my default location for precisely that reason. The leader's style is open, supportive and unintimidating. We, the participants, have developed the confidence to critique each other in a highly supportive atmosphere and the effect is often revelatory. We are shooting alone, but reviewing together. The fact that we are in each other's company full time for a week is potentially risky, but the resulting friendships and respect are deep and honest.

It would be great if this kind of support could be obtained from a camera club, but I know from my own experience that this is rare. Thank you for describing a model to envy and hopefully replicate.
Ian Macilwain, Aberdeen

© PAUL MITCHELL
Paul Mitchell is a member of the Landscape Collective UK

The reasons you state are exactly what appealed to us when featuring the Landscape Collective. A complaint we sometimes hear is how frustrated members of camera clubs can feel when their work, no matter how confident the photographers are in its execution, doesn't match the tastes of those judging it. I think the key with the Landscape Collective is that all the members had spent ample time developing their style before joining the group, which gave them the necessary confidence to present their work and talk about it. I hope this article, and your letter, can encourage people to start setting up their own collectives – Oliver Atwell, senior features writer

In next week's issue On sale Tuesday 5 July

© VANNE JOHNS

Sony Alpha 68
What does the latest SLT model from Sony offer to warrant a novice user's attention? Matt Golowczynski finds out

Lee Filters ND grads
Michael Topham reviews Lee Filters' latest ND graduated filters for use in landscape photography

City sights
Immerse yourself in Noel Baldewijns' modern architecture pictures captured in glowing light and black & white

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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View from the frontline

July marks the centenary of the start of the Battle of the Somme. A new book by **Richard Van Emden** looks at images taken by soldiers during the bloody conflict. He talks to **Amy Davies**

Perhaps a recurring theme across most war photography is the fact that much of it is captured by outsiders. So often the images we see are taken by journalists or freelancers who have taken themselves to the conflict in order to bring back images to display to the rest of the world. However, it's not often that we see images actually captured by individuals directly involved in the conflict. Such pictures must surely offer a unique perspective.

This year marks the 100th anniversary of the Battle of the Somme in France – one of the bloodiest and deadliest battles in human history. Unofficial photographs taken during the battle are rare, but offer a fascinating insight into life on the Western Front. Someone who has spent time getting to grips with this insight is First World War historian Richard Van Emden. He has produced a book examining photographs taken by soldiers during the five-month-long battle that resulted in more than one million casualties.

At the start of the war in 1914, there were no restrictions on the use of cameras or photography, as Richard explains: 'I'm sure the Army's attitude wouldn't have been entirely positive towards photography, but at that time they were far more excited by what was going on, and the threat of Germany, to worry about cameras.'

What may seem odd, at least to modern sensibilities, is that there were no official photographers sent over to cover the action.

'It didn't even occur to them that photography and propaganda in the Great War would be useful,' says Richard. 'So there were no images for the British press.'

To satisfy their readers' desire for imagery, newspapers started to offer money directly to soldiers who had taken their own cameras. The vast majority would have been officers, because of the high cost of camera equipment and film. It soon became clear that good photos could be worth vast sums of money.

'Most photographs weren't worth that much, but if you got an extraordinary one, it could be worth a small fortune,' says Richard.

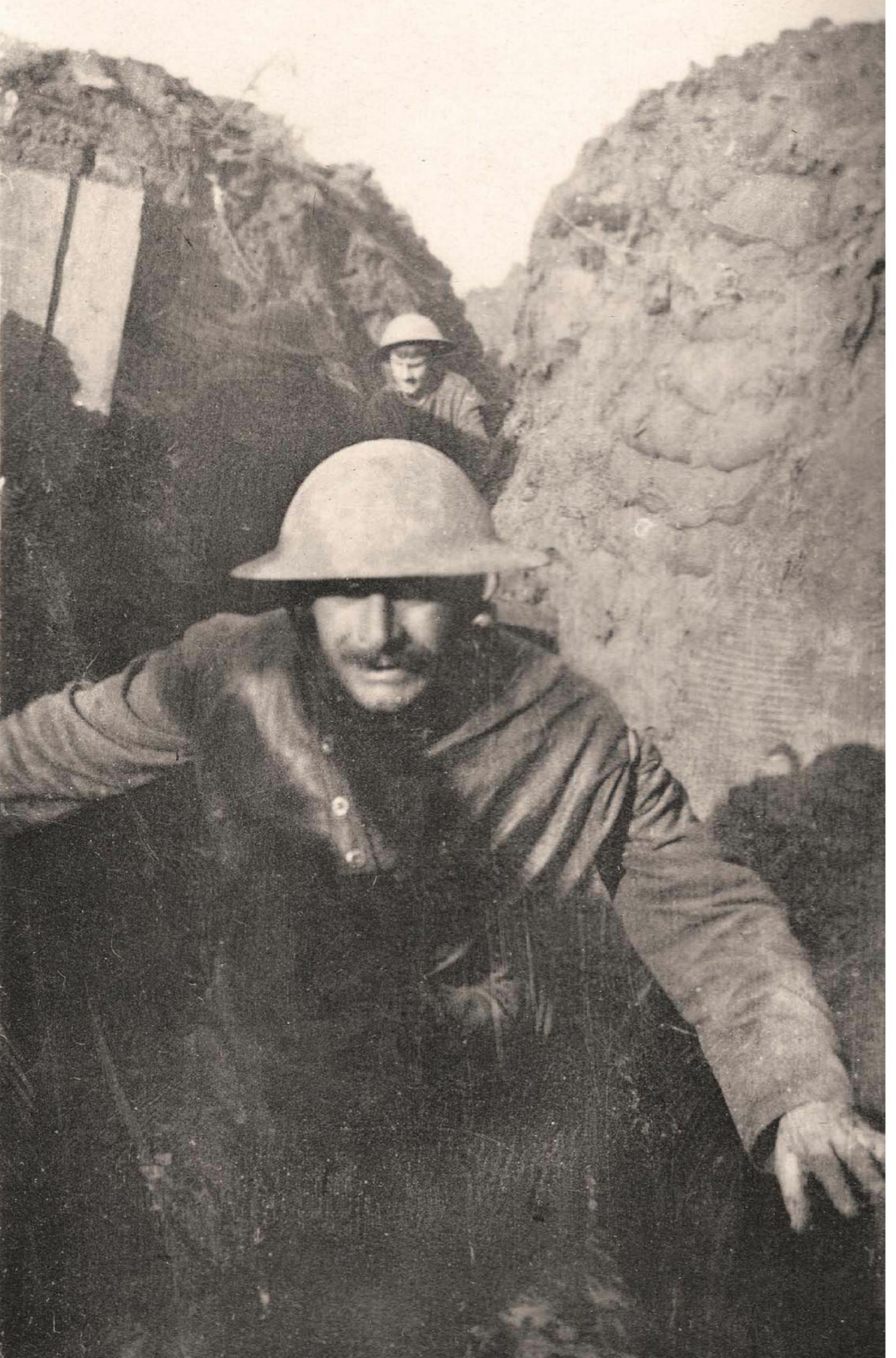
'An everyday picture of Tommies at the front would get you a few shillings or a couple of pounds. However, if you got a photograph of men under fire, for example, it could be worth a lot: up to £600-£700 per photograph, or £50,000-£100,000 in today's money.

'These pictures started to appear in the British press – uncensored – but the military authorities started to notice. They got

Right: Two men passing with apparent urgency along a trench at Beaumont Hamel, which was one of the fortress villages just behind German lines on 1 July 1916

Below: Exhausted officers of the 9th Rifle Brigade, August 1916

ALL PICTURES © RICHARD VAN EMDEN



'Images from the Battle of the Somme are much rarer than photographs from 1914 and 1915'

extremely upset that there was a lack of control. I think they also felt that men were possibly loading, aiming and shooting their cameras as opposed to their revolvers and rifles.'

Photo embargo

Eventually, a ban on cameras came via a General Routine Order (GRO) just before Christmas 1914.

'The problem was that a GRO wasn't relayed to the men who were about to go to France – only the men already in the field,' says Richard. 'You had thousands, or even tens of thousands, of men coming over from Britain with cameras unaware of this order.'

The result was that in 1915, a more serious ban, a War Office Instruction, was put into place, over a year before the Battle of the Somme began.

Initially, some men still flouted the ban, but as the war progressed it became harder to avoid.

'In September 2015 we have the Battle of Loos, which is the first really major allied offensive' says Richard. 'There was a huge crackdown on cameras.'

'Anybody caught with a camera faced a court martial. For an officer, that could mean being kicked out of the Army and being dishonourably discharged. For another rank, it could mean months of hard labour.

'As a result, images from the Battle of the Somme are much rarer than photographs from 1914 and 1915, when there were in fact far fewer men. There were up to two million men on the Western Front in 1916, but there are fewer photographs than when there were half a million men in 1915. Fortunately for posterity, enough of them kept cameras.'

Treasure hunt

Finding their pictures takes time, effort and, crucially, a large bank balance.

'The albums can go for well over £1,000 each, if they're good,' says Richard. 'In fact, one album that I bid for recently, because it was very, very good, I lost when the bidding went over £2,500. I've bought a lot of albums for between £800 and £1,200, and I'm pretty pleased if I get them for less than £500.'

As you would expect, their price depends on the quality of the images they contain.

'If they're not very good, you can get them cheaply, but then you probably won't use the images,' says Richard. 'You are really looking for

Left: Major Beauchamp Magrath, 8th East Lancashire Regiment in a communication trench, winter 1915

Above: The squalid conditions on the Somme battlefield are obvious. Note the rifle used as a makeshift tent peg

quality photographs that haven't suffered from silvering or deterioration. Also, the quality of the camera is critical. The better the quality, the better are the pictures.

'Having said that, you can get amazing pictures with cheap cameras if the guy was a good photographer and knew how to fix the camera, and how to expose.'

Unlike some other wartime collectibles, Richard says it's relatively easy to establish authenticity in photography.

'You can't build yourself a trench system and line it with men. Well, you could, but it would be expensive, so photographs tend to be genuine.

'Now, you don't know that they're not copied – an officer might make prints for other men. One of the reasons I ducked out of the £2,500 album is that I knew someone who had that album in their collection and had it replicated.'

To place and date the photos, Richard employs a variety of techniques.

'If you're lucky, the man who took the photograph has got the picture in an album and has written the date and location underneath it,' says Richard. 'If they've written nothing, which happens about 50% of the time, you can tell the date from the kit they're wearing.

'You can also tell the likely date by the style of the trench, or the location from its geology. On top of that, you've got landmarks in the background.'

War photography

By 1916, the government had realised that official photography was necessary, but sent just two photographers to the Western Front. Their images aren't as realistic as unofficial sources.

'Although they took fantastic photographs, many of their pictures were staged,' says Richard. 'It wasn't that these men weren't in a frontline trench, but they would go along and say, "OK lads, can you pretend to be cleaning your gun?" and they'd all stand around and make a pose.

'These men didn't look like they felt comfortable with an official photographer taking a picture. When you see photographs taken by soldiers themselves, the men are much more comfortable and much more relaxed.

'You've only got two photographers on the Somme. They would have to be very lucky to capture extraordinary moments, whereas if you've got enough men with cameras, you will get instances where shell bursts will be right over the top of the trench as one of them clicks his camera.

'Crucially, the official photographer doesn't name people, either. The photographers were there to take an impression of

Above: A Mark I tank ditched in a former German trench to the west of the village of Flers

the Western Front, of the fighting on the Somme; they were not interested in identifying mere individuals.'

Taking risks

After the bans, some soldiers continued to risk taking their own pictures. Richard has discovered several accounts of soldiers being punished for taking them.

'One officer was sent home; someone from another rank got three months hard labour; and another got Field Punishment Number One, which is being spreadeagled on a gun carriage in front of all your mates,' he explains. 'It isn't painful, just humiliating. The punishment you received depended on the commanding officer.'

In order to avoid being caught, soldiers came up with various tactics to conceal cameras and film.

'If they were caught with a roll of film, they would automatically lose your leave, so if they took pictures home they were very careful about doing so,' says Richard. 'They relied on film being sent out from home, or from friends who had been out on leave. If you needed another roll, you would have a secret message that you could agree with a family member. For example, "It's a very indifferent day today", which they would know meant, "Send me a roll of film."

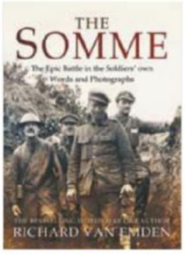
'An interesting story is a guy who was just a private but must have had the cooperation of his commanding officer, because he actually took a camera out there with developing

Right: A German sentry lies dead in the trenches at Thiepval, the day after capture. Above him, top right, is a trench periscope still in position while lower down two German stick grenades sit in a box

Far right: Lieutenant Richard Hawkins, 11th Royal Fusiliers (left) in a dugout with Lieutenant Richard Vaughan-Thompson

Below: In deep contemplation are two officers from the 1/4th Yorkshire Regiment in Shelter Wood

Bottom: About 3:30pm: men of the 7th Queen's (Royal West Surrey Regiment) and 7th Buffs (East Kent Regiment) take cover along a road, on the way to their objective, Montauban Alley



Commemorations for the Battle of the Somme have already begun across Europe, with the anniversary falling on 1 July. You can see more extraordinary photographs and read more about the battle in *The Somme: The Epic Battle in the Soldiers' Own Words and Photographs* by Richard Van Emden, published by Pen & Military, price £25

solutions and all sorts of stuff, and his photographs are extraordinarily detailed. He must have transported his equipment in a wagon. I'm intrigued by the fact that he was able to do that and nobody seemed to stop him.'

Of course, the soldiers who took photographs faced other technical challenges, as Richard explains: 'Most of the soldiers used the Vest Pocket Kodak, which was marketed directly to soldiers just prior and during the early months of the Great War. It was something with retractable bellows, which [you] would store in your jacket pocket or your haversack, and was easy to use.

'It also had rollfilm, so you could just put in the rollfilm and take your photographs. These cameras were small and portable, so that was what most men used.

'With a VPK, you had to look down on the viewfinder. For you to take a picture of men going over the top, or in action, you'd have to expose half your body to get the shot. You could literally just lift the camera above the trench top, but you risked the picture being shaky, or taking a picture of the sky. So, the pictures where you actually see men in action, where you see extremely dangerous situations are very rare.'

Tailing off

As the Battle of the Somme continued, the number of images taken by soldiers dwindled.

'I think part of the reason they lost cameras is not just because of the attitude of the authorities, but also people were starting to get sick of it. Sick of fighting and sick of death. They decided it wasn't fun any more, or something they would want to remember after the war.

'I've seen lots of albums taken on the frontline where the number of dead in those pictures, given how many there must have been around, are very few. In one album I borrowed, there was a caption that said something like, "This person being carried down, he died shortly afterwards", but the picture had been removed.

'Objectively, you could say that was probably one of the most interesting ones he took, but at some point he decided, "I don't want anyone else to see this; I shouldn't have taken it."'

Until now, the public has never seen most of the photos in Richard's book. It's for this reason that Richard became interested in showcasing forgotten shots.

'I'm so keen because nobody else has bothered with these images. They are incredibly rare and often stunningly taken, but totally forgotten about. I've really made it my business to bring something entirely new to the public.

'When I write about the Great War, I'm not interested in generals, or tactics particularly; I'm interested in writing about things about which people might say, "I cannot believe that happened."

'With these photographs I want to bring something fresh to the story instead of repeating the same stuff over and over again.' AP

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Prepare & protect

With technology changing all the time, future-proofing your images and keeping them safe has never been more important. **John Gilbey** explains what you need to do in the digital age

The nightmare is always the same. The phone rings. It's the picture editor of my favourite high-paying, glossy travel magazine.

'We're just finalising the cover for the June issue, and we want to use the image of the Colorado River you sent over last summer,' he says.

'Could you let me have the raw file? I've only got a small JPEG.'

In a moment of bowel-lurching horror, I glance around the fetid shambles that is my office and wonder where I might find it. Then I wake up screaming.

It hasn't happened for real, yet, and I'm keen to keep it that way.

ALL PICTURES © JOHN GILBEY

© RICHARD SIBLEY

Left: Ensure you organise your images before the media they are stored on becomes obsolete or faulty

Here's how I keep my precious digital image files safe.

Plan for the future

We all hope that our images will make an impression and that one day we'll be recognised as true photography legends. When this moment dawns, it would be nice if our images were easily accessible, so it is worth thinking long and hard about the file formats we use.

Raw is great if you want to squeeze every last drop of quality from your camera, but with so much variety in the formats used by different manufacturers, and the fact that they're always changing, its long-term readability would be in doubt. By all means store your raw files, but pair them up with a standard JPEG or TIFF copy that

stands a better chance of being useful in 50 years' time.

Similarly, we need to take responsibility for actively organising our own images. When digital media technologies change, we need to roll our collections forward to new media and filing systems to ensure they remain accessible.

I tend to replace hard drives when the most cost-effective disk capacity is around four times the size of the ones I'm currently using. This means that dropping my existing collection on to new ones still leaves them three-quarters empty. This isn't the only approach, but it works for me.

Make file names unique

With 64GB cards holding nearly 2,000 36-million-pixel JPEG images, individual photographers are facing data-management challenges that, a few years ago, were suffered only by picture libraries and agencies. To avoid search problems, it is important to decide on a format for the file names of your images. As they come out of the camera, they are usually something like 'IMG_1234.JPG', but the sequence numbers often roll over after 9,999 frames. As a result, after a busy year you might end up with a confusing number of identically named files if you have simply copied the files directly without adding extra metadata.

The file-transfer software provided by major camera manufacturers such as Nikon and Canon helps by letting you define the format of the name

Above: You don't want to lose images that are precious to you, so make sure you store them correctly

CLOUD STORAGE

WHILE I use Cloud services for getting images to editors, I don't yet store my main collections in the Cloud. This is partly because I haven't got enough bandwidth where I live to make it a practical proposition, but mostly because Cloud services are in their infancy and suppliers are still in the process of developing mature services.

It is not unusual for providers to disappear at short notice, or to suffer breaks in service. If you go down the Cloud route as the home for your image collection, make sure you read the small print of the contract with your supplier. You may be surprised to find just how little some providers actually promise you in terms of service and security.

For now, I suggest you think of the Cloud as a potentially useful part of your workflow, but not as the only place to store your images.

Keep things secure

ANY DEVICE connected to the internet, directly or indirectly, is at risk of attack. As well as making sure you keep the security software on your desktop, laptop, tablet and phone up to date, you should check that the firewall settings in your home router give you the level of security you are comfortable with.

If malware (viruses and other malicious programs) sneaks into your home network, you could suddenly find your disk drives encrypted by ransomware, which is code that 'locks' your disks and requires you to pay the culprit for a software key to restore access to your files.

Having a complete copy of your file collection offline – unplugged from any device and not even connected via a USB – will help you restore your system without having to pay off a bunch of criminals.

of the files you copy. Think about including a date field, something to indicate your name and which camera you are using.

I use <D8> <JG> <date shot> <image number> for file names. For example, the file name 'D8JG20160214_3456.JPG' would indicate that image number 3456 was taken on 14 February 2016 on my Nikon D800. This file name is unique as well as more searchable, although I'll need to rethink this if Nikon ever brings out a D8.

Avoid making your file names too long, though. While Windows will accommodate up to 260 characters in a file name, this includes the whole path of the file – for example, 'C:\Users\John\Pictures\D8JG20160214_3456.JPG'. Bury this file under a few long folder names and you can easily run into problems with path length.

Keywords

When transferring files from camera to file collection, I make my future life easier by adding some keywords to the EXIF data. To make sure I can find particular files when I need them, I add the keywords I use to a list in my notebook. In this way, I can check whether I should be searching for 'rainbow', 'rain-bow' or 'rainbows'. Trust me, it's worth doing.

Make sure you also add a copyright notice and a contact email address to the EXIF data, just in case your images end up somewhere unexpected.

Safety in numbers

I have set up my workflow to make two copies simultaneously of each image file I transfer to my desktop system. One copy goes to the local hard drive and the second to a media server connected to my home network. The media server is a small, fairly cheap server optimised for the management of image and music files, so it provides an economical and effective storage solution for the photographer.

The local files are the 'originals' and are never edited directly. Only copies get manipulated, so I can always go back to a clean version if things go wrong.

The media server is backed up on a regular cycle to a group of 2TB USB hard disks, used in rotation, which are also stored in a different part of the house to avoid fire, flood or theft.

Every few months, one of these is taken out of the cycle and sent on holiday to a friend in a different county. Paranoid? Maybe, but I haven't lost a file yet. AP

John is a freelance photographer and writer who has contributed to *The Guardian*, *Nature*, *Times Higher Education* and the *International New York Times*. He teaches computer science at Aberystwyth University and is a Fellow of both the British Computer Society and the Royal Society of Arts. Follow him on Twitter at @John_Gilbey

GET TOUGH

IF YOU want greater robustness in your IT, consider a more professional version of the media server, such as a network-attached storage (NAS) system that uses a redundant array of independent disks (RAID) system. A RAID system strips (a technique for segmenting and distributing data) files across different disks so that if a single disk fails, all the information needed to restore its contents is still available on the other drives. Drop in a new disk and the system rebuilds itself to where it was before the failure. Systems such as this start in the low hundreds of pounds and get steadily more expensive in line with increasing capacity and resilience.

Top tips to manage image files

1 Decide on a file naming and data management plan – and stick to it.

2 Don't buy the cheapest memory cards. Buy branded cards that you know are reliable. Save your data early and often. How many pictures can you afford to lose?

3 Remember to discard (or return under guarantee) faulty cards, disks or cables immediately.

4 Hard drives fail, so don't keep any images in just one place.

5 Store media carefully, and avoid the three Ds: damp, dust and daylight.

6 Keep an off-site copy of your photos and refresh it regularly.

Above: There is a wealth of storage solutions available to suit you and your demands

Left: One 64Gb memory card would need over 90 CD-Rs to back it up

Below left: What's on these cards? Get into the habit of transferring images onto your computer straightaway

Right: 'Rainbow', 'Rain-bow' or 'Rainbows'? Keywords can help to manage your searches

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To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF.

Plan your APOY 2016 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	Portraiture	7 May	29 May	25 June
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	**Macro (insects/flowers/plants)**	**2 Jul**	**31 Jul**	**27 Aug**
A Small Plot of Land	Landscapes and cityscapes	6 Aug	28 Aug	24 Sep
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy16**

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The Sigma EM-140 DG Electronic Macro Ring Flash can be used on the lens or off-camera. It is ideal for photographing subjects in fine detail, and is extremely effective for close-up subjects.

APOY 2016
In association with SIGMA

Round Five
Little Wonder

MACRO photography offers you the opportunity to explore the hidden elements of nature that would otherwise remain hidden from the naked eye. Subjects such as plants are a beautiful canvas of colour, shape and texture, and getting in close can reveal how all these disparate elements function together to form beautiful subjects. And flowers are, of course, an endless goldmine for photographers. We're in the warmer months of the year now, meaning that your garden and local park are awash with beds of vivid colour.

However, we don't just want you to focus on plants and flowers – we also want to see your macro images of the insects and arachnids that you often find buzzing and crawling around your garden and local green spaces. Insects – whether they be wasps, ladybirds, bees or beetles – make truly fascinating subjects for photography, and we often forget just how incredible (and what great photo subjects) they are.

Remember that all your images must focus on plants and their flowers, insects and arachnids, so all other subjects will not be considered. Good luck!

This photograph by Amy Whitewick is a lovely example of an image that makes use of subject, environment, lighting and action, to provide a stunning macro shot

© AMY WHITEWICK

APOY 2016 In association with SIGMA

Round Five **Macro**

A few tips to set you on your way to shooting macro nature pictures

© GRAHAM BURTHWICK

Getting started

IF YOU'RE using flash, it's a good idea to test its intensity and fine-tune the exposure. You'll need a tripod if you're photographing moving insects or flowers blowing in a breeze, and perhaps a cable release. If you are using natural light, you may find you need to wait until the day is bright enough.

© BARBARA CORVINO

Colour and light

NOW THAT the days are long, you can make the most of the extra daylight. Early morning and evening are ideal times for macro photography, as the soft diffused light is an ideal way to bring out colour and detail. Insects will also be much less active at these times, making them easier to photograph.

© RICHARD CRAZE

Focusing

YOU MAY be better off using manual focusing rather than autofocus to minimise the chance of coming away with a lot of out-of-focus images. Depth of field becomes narrower the closer the subject is to the camera, so focusing becomes critical. Choose your focus point carefully, as a slight shift will make a real difference to your image.

©AARON BENNETT

Black & white

IT COULD be that you choose to convert your image to black & white. The absence of colour will allow the shape, form and texture of your subject to take centre stage. If you do want to do this, choose a subject with interesting shapes and textures, and try to imagine how these will look when they are stripped of colour.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. 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When Harry Met...

Gillian Anderson

Award-winning photographer Harry Borden looks back at a shoot with actress **Gillian Anderson**

One of my most enjoyable shoots in recent years took place when I photographed the movie, TV and stage actress Gillian Anderson. She has featured in a number of high-profile roles, but is still best known for being FBI agent Dana Scully in cult sci-fi series *The X-Files*.

When I photographed her, in July 2012, I was obviously aware of the series but had never watched it. This was a good thing, because it meant I wasn't intimidated by her fame.

I was commissioned to shoot her portrait by *The Sunday Times*, which was running an interview with her to coincide with her role in the film *Shadow Dancer*. The newspaper had hired a location for the shoot: Six Fitzroy Square, an 18th century town house in London's Fitzrovia. It had a lot of character and offered a range of interior backgrounds as well as an outside area.

Gillian spent some time with a hair and make-up team before we started. She had worked with this team before and they got on well, which helped with the conviviality of the shoot. There was a pleasant, fun atmosphere, which meant she could be relaxed and even playful in front of the camera.

I could sense she was a really interesting presence; she had a clear intelligence and was very charismatic. As she's been so much in the public eye, a lot of people feel they know her, but of course nobody apart from her friends and family really know what she's like. I said to her during the shoot that she's like a canvas onto which people paint their own fantasies. She agreed wholeheartedly.

Sometimes when I'm photographing actors I direct them as if they are on a film set. I ask them to imagine they are in particular situations and then photograph their expressions. With Gillian, for example, I did things like asking her to look startled, or to imagine she was seeing God in the sky. She was brilliant and really got into the idea.

'I said to her during the shoot that she's like a canvas onto which people paint their own fantasies'

During this part of the shoot, I took some head-and-shoulders shots with her face-on and in profile, some smiling and some expressionless, mouth open or mouth closed. This was when I took my favourite picture of the day, in which Gillian has her mouth open as if she's doing a silent scream (see right).

The image was shot against a white wall in the basement. I used two flash heads to light Gillian. One was a raw flash head, without any modifiers, which I used to backlight her. I put it in an adjacent room and used the door frame to flag it off slightly. I used the other head with a softbox, positioned to the right of my camera. I was shooting with my Canon EOS 5D Mark II and a 50mm lens. The settings for this picture were 1/60sec at f/9, ISO 50.

The other shot shown below

ALL PICTURES © HARRY BORDEN

This was shot in a stairwell, with light coming from a toilet window. A reflector beneath Gillian bounces the light back up

was taken in an outside stairwell. The window with the black frames was actually a toilet and I turned the light on so there was some light bleeding through. That artificial light was mixed with available light coming from the overcast sky. I also put a reflector on the floor to bounce some light up into her face.

Neither portrait was used in *The Sunday Times* feature, but I posted them on my website. News travels fast among the army of dedicated *X-Files* fans, and as a result there was a noticeable spike in my website traffic – I got about 10 times my usual number of hits after I posted them. Four years on, it's still the biggest daily hit-rate I've ever had.

The picture with Gillian's mouth open did well in various competitions and was shortlisted in the The Royal Photographic Society International Print Exhibition 2013. It also generated a lot of discussion on Twitter, particularly among women. They were saying they liked the picture because it wasn't retouched and showed her as a woman in her mid-40s, rather than trying to make her look younger.

Looking at it now, the light is quite hard but it's still flattering, and I didn't need to retouch it because she's a beautiful woman. I like the simplicity of the picture and its enigmatic quality. She appears vulnerable, as if momentarily surprised, and it seems like you're witnessing a moment. In reality, of course, the moment was created, but its ambiguous nature means that everyone can bring their own interpretation to it.

As told to David Clark

Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit **www.harryborden.co.uk**

Flour frenzy

By Mark Benham

Mark Benham, winner of the Pink Lady Food Photographer of the Year competition 2016, explains why you don't need perfect light to win big

I was flabbergasted to be named the overall winner of the Pink Lady Food Photographer of the Year competition 2016. I had actually entered the competition for the first time in 2015. I'd previously seen the exhibition of past winners in Bath in 2014, and thought there was an interesting mix of work. The competition seemed very approachable, not too highbrow, so I vowed to enter. Much to my delight, I won my category, Food for Celebration, in 2015, despite entering only one image. That inspired me to enter again this year – and it looks like it paid off!

I worked as a graphic designer in Bath until 1999. Then, for the next 10 years, I was self-employed as a design consultant. I took a year out in 1994 to travel, armed with a Minolta compact camera and several sketch books. I took something like 1,000 shots on 35mm slide film.

Over the years, I got myself a better camera and immersed myself into photography. I had experience working with studio-based photographers, art directing and sometimes styling shoots. I've dedicated myself to photography since 1999, shooting documentary, travel portraits and events. Although much of my work is self-initiated, I've had many photographic commissions for overseas clients, UK charities and museums, PR companies and magazines.

Thoughtful bread

My 2016 Pink Lady Food Photographer of the Year winning image (right) is of Duncan Glendinning, an artisan eco-friendly baker who runs The Thoughtful Bread Company in Bath. I took this shot while Duncan was doing a double shift. I spent the whole day with him and two other bakers in the basement of their shop. People buying the bread and cakes don't realise what these guys have to go through to make them.

By around 4pm I was hot and tired, and it was time to pack up. But before leaving, I asked Duncan if we could do some fun shots – something more animated. He'd been rolling dough, when I asked him to throw in loads of flour – and that's how this winning shot came about.

The conditions in the basement were less than ideal, but on one side of the room was an area with a clean background and stainless-steel front to the ovens. I used entirely natural light down there. I'd originally planned to use flash, but my new flashgun was sticking so I just gave up. I hiked the ISO on my trusty EOS 5D Mark II to 2,000 to cope. I used the best lens in the world, in my opinion, the Canon EF 50mm f/1.8. It's sharp and as light as a feather, and you can get it for under £100. I don't have a lot of money to throw around these days, so I like to get the most from my existing kit. You could say this shot was taken in less than perfect conditions and light, with an inexpensive lens. Maybe that's a lesson for photographers who get sucked into the hype of buying the latest expensive kit.

The shutter speed was 1/640sec at f/4.5, using single-point AF. I shot in aperture-priority mode as I needed a degree of automation owing to the speed at which I was working. The fact that this shot has done so well sums up the beauty of photography for me. I took 25-30 shots from this session, but this was the

© MARK BENHAM

'I used entirely natural light down there. I'd originally planned to use flash, but my new flashgun was sticking, so I just gave up'

strongest. I entered 10 other images into the contest, two of which were shortlisted and one highly commended.

Post-processing

Like most photographers, I am very careful about how I post-process. I like to keep all the original features. I guess I'm a bit of a purist. I edited the image in Adobe Camera Raw, first adjusting the lens profile and boosting the clarity, vibrance and contrast. Owing to the light, or lack of it, I needed to up the whites in this image. Then I took it as a TIFF into Photoshop, and used simple adjustment layers. I played with the curves and the brightness, edited selective colours, dodged and burned, and did some sharpening.

Future plans

I'll probably enter the competition again. I've noticed that the past three winners have all been of food in action. I wonder if it will go a different way next year, but I guess food in action draws you in. It's hard to second-guess the judges, but I think they look for something that really stands out.

Take David Griffen's slightly politically incorrect street cook smoking, which won the competition last year. As well as action, there needs to be that stand-out factor to get your image noticed.

I'm now trying to work out how best to use my win to promote my other work. I love travel photography and a lot of it is quite instinctive. I'll shoot anything that appeals to me, and I am led in certain directions for a reason – I need to find out what this reason is.

I also do a lot of work with a charity called People Against Poverty, and I have been with them to Nepal and Romania. I don't get paid, but I see it as helping them, which might lead to other projects that are, hopefully, paid! AP

Mark Benham

Mark is a Bath-based photographer who specialises in travel, documentary and food photography. His clients have included the Royal Óbidos Spa and Golf Resort in Portugal, the Holburne Museum in Bath, People Against Poverty, Impact PR and *The Bath Magazine*. For full details visit www.markbenham.co.uk. For details of Pink Lady Food Photographer of the Year competition, visit www.pinkladyfoodphotographeroftheyear.com.

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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

In this version, the shadows have been lifted, and a car added to tell a story about the scene

Road at sunset Lisa Elwen

Samsung Galaxy S5, 31mm, 1/136sec at f/2.2, ISO 40

LISA is new to photography and has sent in a collection of images to get some feedback. Her pictures show a good deal of promise and she obviously has a natural eye for a subject.

I've picked this image because it is full of atmosphere. It's a bit like a movie scene, where the hero is heading off into the sunset or we are waiting for him/her to drive out of the glowing light to save the day. I love the dark clouds, and the way in which they contrast so well with the warmth of the crack in the sky and with the golden light that gently lifts the hedgerows, reflecting off the damp road.

The highlight, though, is the curve of the road. I like the way Lisa has composed the scene so that the road comes towards us but veers away at the last minute as it passes us by to head into the bottom left corner. The road is neatly framed by the hedgerows on either side, and as it reaches us it opens out to allow the light to hit the grassy bank on the right. The winter trees against the dark sky neatly close off the left side of the image.

The dark exposure brings out the mood and colour, but the quality of the image has suffered a little because it was shot on a phone. Phones have lots of pixels, just like cameras, but tend to compress images a lot more, so a greater number can fit on the device's memory.

The compression here has made a very hard edge between the cloud and the sky, which doesn't look quite real; the details of the landscape are somewhat missing and the hard shadows have left some areas a little blank.

In my version, the shadows are lifted just enough to reveal the detail, and enough that the pathway the road creates through the composition is more obvious. I also added a layer of grain to disguise the lack of detail in the hedges and then warmed the shadows to compensate for the camera's auto white balance system trying to neuter the warmth of the sun. The lifted shadows allow colour to show while deep shadows don't, so the raised tones contribute to the warmth of the atmosphere.

I also added a car, just for fun, to show our hero racing up the hill to rescue us.

The composition is so strong that, despite the elements that don't work so well, I'm still going to award Lisa Picture of the Week. Keep up the good work, Lisa, but use your Nikon next time!

The original version is lacking in detail, and the line between the cloud and the sky is rather harsh

Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 18. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Mostar Bridge Dejan Vikusic

Nikon D610, 24-70mm, 1/80sec at f/7.1, ISO 100

THIS is a nicely composed shot of the famous Mostar Bridge in Stari Most, Bosnia and Herzegovina. Thankfully it's in one piece here, but Dejan still isn't entirely happy with the way his picture has turned out. He says it looks flat and that perhaps the reason is that it was taken at lunchtime. He is correct on both counts.

We can see from the hazy sky that the light on that day was slightly diffused, while the shadows tell us that the light was high in the sky. Overhead light is not always best for this kind of shot. It's flat because there are few proper shadows and the image is very slightly too bright. What we are really missing is some midtone contrast to add weight to the scene.

I've created a version that is a little darker – probably by less than ½ stop – and which has had a curve applied to the midtones to make the tones below the middle a bit darker and those above a touch lighter. This gives it a kick, and to some extent compensates for the atmospheric haze. The curve also adds a little more colour saturation, which again adds body to the elements of the composition.

It is actually a nice shot, but suffers from the placement of light at the time of day it was taken. Dejan was on holiday when he shot this and probably didn't have a chance to go back to photograph it at a more friendly time of day. The river is in a valley and travels north/south, so there is no classic sunset/sunrise shot to be had. Maybe a non-hazy midday would actually be the best time.

Overhead light is never ideal for photography

Contrast has been added within the midtones, and the image is darkened a little

Taxi Tomy Nurseta Widyadi

Canon EOS 7D, 50mm, 1/250sec at f/5, ISO 500

THIS is a nice shot by Tomy. It depicts a scene that tells us a little story with a good dose of humour. It is the kind of picture that makes us smile when we imagine what it would be like to see this bike pass us, or even to peep into the passenger section on such a rainy day. It's fun.

The problem is that the subject doesn't stand out enough because Tomy's exposure has rendered the people too bright against a bright background. For the viewer to see the bike and its passengers, first we need more tonal contrast between the subject and background to make the subject stand out more clearly.

To do this I've darkened the whole exposure and used the Burn tool to add density to the shadows behind the bike. The building in the background is interesting, but not as interesting as the cyclist. As the creators of photographs we have to establish some sort of hierarchy in the image so the viewer knows where to look first.

The background is too bright, so the subject is rather lost

Darkening the overall image means we now know where to look

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 18 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Cullmann Nanomax 460M

● £119.99 ● www.cullmann.de

AP reviews the Cullmann Nanomax 460M tripod, with its three-way head and integrated monopod

At a glance

- Designed for both photo and video
- Centre column doubles as a monopod
- Three-way head included

CULLMANN has released a new range of tripods and monopods that go under the name Nanomax, and one of the most interesting models is the Nanomax 460M. The 'M' designation indicates that the centre column doubles as a monopod.

Included with the tripod is a Revomax RW20 three-way head. This pans and tilts, and can be used in both portrait and landscape orientations. It would be suitable for video as well as photography. There is a small tripod plate on the top that has a QRC-system locking mechanism.

At its maximum height, the Cullmann Nanomax 460M stands 168cm and has a payload of 4kg. At the other end of the scale, it can be set to 19cm from the ground with its ground-level centre column. The tripod packs away to just 55.5cm and weighs 1.72kg.

The tripod legs are constructed from anodised aluminium and the centrepiece is made from a die-cast aluminium. The leg locks are plastic and each leg has four sections.

Spirit level
On top of the tripod, and on the tripod head itself, is a spirit-level bubble that helps users gauge if their camera or tripod is level.

Monopod centre column
The main centre column of the 460M doubles as a monopod, while all legs have plastic twisting locks.

Dual feet
On the bottom of the tripod legs are rubber feet that can be screwed upwards to reveal a metal spike.

Amateur Photographer Testbench ★★★

Our verdict

These days, it's not that rare to see a monopod included within a tripod, but most take the form of a leg that can be unscrewed. This allows users to add weight to the centre column for added stability. However, while the feet offer solid grounding, with their rubber caps and spikes, overall this tripod didn't feel particularly steady. It flexes rather a lot, especially at the maximum height, and the problem worsens with the centre column up.

The head is lightweight, small and functions as it should. Although the build quality is decent, details such as the plastic leg locks and plastic locking mechanism would make us question the 460M's long-term durability.

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ALSO CONSIDER

Benro TMA28A Series 2 Mach3 aluminium tripod
£119, www.benroeu.com
The similarly priced Benro is a great alternative to the Cullmann. It's 155.5cm tall with the centre column extended, packs down to just 52.5cm and has a monopod leg.

Manfrotto MT190X3
£150, www.manfrotto.co.uk
A stable all-rounder, the Manfrotto 190X3 is a heavyweight at 2kg but will take a 7kg payload. Moreover, you can extend it from just 9cm right up to 160cm.

Vanguard Veo 204AB
£100, www.vanguardworld.co.uk
The Vanguard Veo tripod is much smaller than the other models featured here, making it ideal for travelling. Like the Cullmann tripod, it is a relatively inexpensive accessory.

Tamrac Hoodoo 18 backpack

● £69.99 ● www.tamrac.com

The Hoodoo 18 is a tough, versatile bag that's also comfortable

AT FIRST glance, the Tamrac Hoodoo 18 looks like any other backpack, but there's something unusual about it. It doesn't feature a fancy independent camera module, like its larger sibling, the Tamrac Hoodoo 20. Instead, there's a designated pouch in the top, just for your camera. The pouch is well padded and its soft material, with silicon detailing, stops the camera moving around, preventing unnecessary wear.

At the rear is a sleeve that Tamrac says holds a 13in laptop (we managed to squeeze in a 15in MacBook Pro, but it was really tight). The main compartment zips all the way down one side to reveal a seriously spacious bag. On the front, there's a zip-up pouch for storing keys, a wallet and documents.

The Hoodoo 18 is made from a water-resistant waxed canvas and has ripstop material to prevent the bag from tearing if it gets snagged on brambles, for example. The rear of the bag is thick, padded and breathable, making it ideal for long walks.

The main camera compartment is quite small and will only hold a camera no bigger than an entry-level DSLR with a lens attached. While it's possible to put another small lens in the pouch alongside a DSLR, there are no dividers, so you'd need a decent padded case to avoid contact between the two.

The Tamrac Hoodoo has room for a mirrorless camera with a decent all-rounder lens, a laptop, a charger and a few other bits. It's comfortable and there are very few bags out there like it. It's also worth noting that while our review example has an ocean-blue finish, pumpkin (orange) and kiwi (green) versions are also available. **AP**

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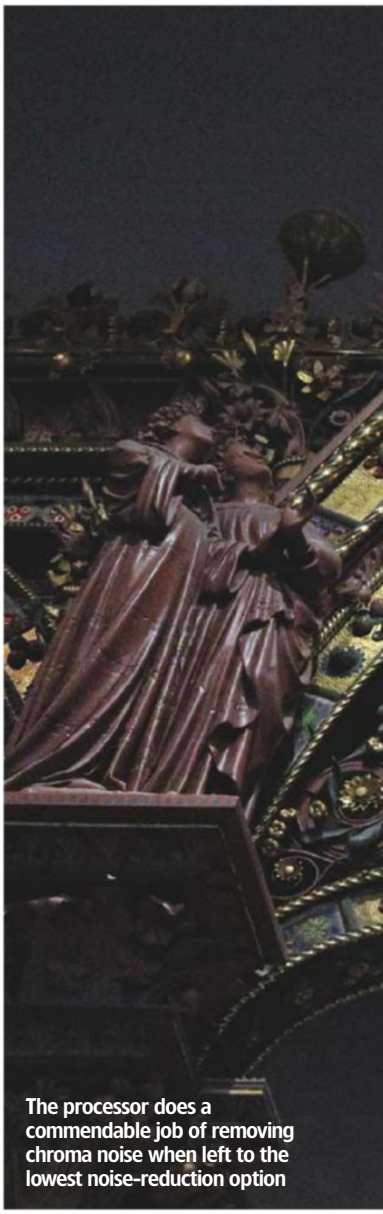
At a glance

- 20.1-million-pixel, 1in CMOS sensor
- 24-100mm equivalent f/1.8-2.8 lens
- ISO 125-12,800
- 3in touchscreen, 1.04 million dots
- 8fps burst shooting
- £549

Canon PowerShot G7 X Mark II

With the **PowerShot G7 X Mark II**, Canon appears to have resolved the main issues of the model's predecessor. **Matt Golowczynski** takes a closer look



The processor does a commendable job of removing chroma noise when left to the lowest noise-reduction option

For and against

- ➕ Responsive touchscreen
- ➕ Pleasing JPEGs straight out of the camera
- ➕ Sound AF system with effective focus tracking
- ➖ Lack of built-in viewfinder may discourage some people
- ➖ Soft results at wider focal lengths
- ➖ Video capture limited to full HD

Where in the range

Canon PowerShot G9 X

Price £357

The smaller G9 X sits beneath the G7 X Mark II in the PowerShot line-up, with a 20.1MP 1in sensor paired with a 28-84 mm f/2-4.9 lens.

Canon PowerShot G5 X

Price £579

The more senior G5 X also offers a 20.2MP 1in sensor and 24-100mm f/1.8-2.8 lens, but squeezes in an electronic viewfinder, too.

Data file

Sensor	20.1-million-pixel, 1in CMOS sensor
Output size	5,472x3,648
Lens	24-100mm equivalent, f/1.8-2.8
Shutter speeds	15secs-1/2000sec, bulb
ISO	125-12,800
Exposure modes	PASM, auto, hybrid auto, custom, scene
Metering	Evaluative, centreweighted average, spot
Exposure comp	±3EV in 1/3steps
Drive	8fps (5.4fps with AF)
Movie	Full HD up to 60p
LCD	3in, 1.04 million dots
Viewfinder	No
AF points	31-point contrast-detect AF
Memory card	SD, SDHC, SDXC (inc UHS-I)
Power	NB-13L rechargeable Li-ion
Battery life	265 shots
Dimensions	105.5x60.9x42mm
Weight	319g (with battery and card)

There was a time when Canon's PowerShot line was the obvious choice for anyone who wanted manual control in a compact camera. However, as manufacturers have abandoned the budget end of the market, too many capable alternatives have surfaced for this to remain the case. It's perhaps because of this rivalry that Canon has furnished its G-series range with five models in the past two years, and this has arguably left it in the best shape it's ever been.

As is now fairly standard practice, Canon has based most of these around the same sensor and a similar level of control, but differentiated the lenses, bodies and availability of certain features to deliver a solution to please everyone. The G7 X Mark II occupies a mid-line position – not quite as pocketable or affordable

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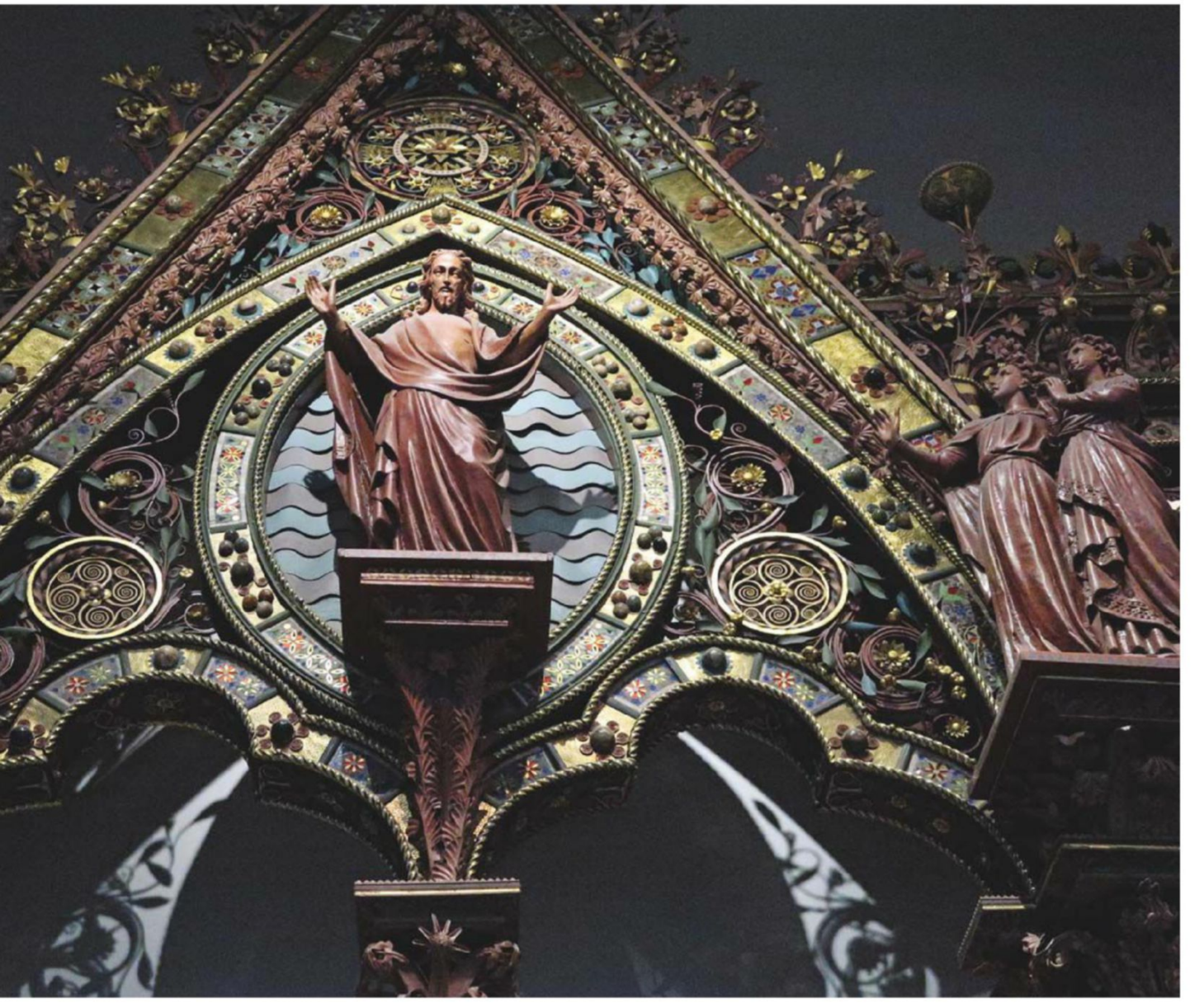


as some of its stablemates, but more practical than others.

The model updates the previous PowerShot G7 X, a camera with plenty of merits but a number of sore points, too. Canon has taken the latter on board for this update, but it has launched into a rather more populated market than what the G7 X was in. So where exactly does this all leave it?

Features

Despite a handful of significant improvements, much of what the G7 X Mark II offers at its core is essentially the same as the camera it updates – and the sensor falls into this camp. Once again we see a 1in CMOS sensor with a backlit architecture, and an effective pixel count of 20.1MP, which provides a native sensitivity span of ISO 125-12,800. However, image quality between the two models looks set to be slightly different, partly because the newcomer is capable of capturing 14-bit raw files (rather than the G7 X's 12-bit ones), but also because it's the first PowerShot to employ the DIGIC 7 processor.

Key claims made by Canon for its new engine include enhanced detail rendition and better noise reduction across the sensitivity range, as well as diffraction correction to help boost definition when using smaller apertures. Further promises include improved shot-to-shot times and a handful of focusing-based improvements.

The processor is also responsible for increasing burst shooting speed from 6.5fps to 8fps, with autofocus set at the first frame. What's more significant is that this rate is maintained when capturing raw files for up to 19 frames – a massive improvement on the G7 X's underwhelming 1.2fps. Those capturing JPEGs can capture up to 30 frames at this speed, and should you wish to maintain autofocus between frames, the rate drops to a still respectable 5.4fps for up to 46 JPEGs.

The camera's 24-100mm f/1.8-2.8 equivalent lens appears unchanged from the G7 X, and image stabilisation has once again been included to counter camera shake, although one advantage of the DIGIC 7 processor is the new Dual Sensing IS technology. This uses newly developed algorithms to analyse information from the sensor to help further minimise blur, and results in a maximum compensatory effect of 4 stops (compared with 3 on the G7 X).

In contrast to some of its peers, the G7 X Mark II doesn't support 4K video recording – instead, it opts for full HD shooting at a choice of frame rates from 24fps to 50fps (or 60fps in NTSC). This makes use of the H.264 codec for compression and wraps footage in the MP4 format, with footage recorded at a maximum bit rate of 35mbps. Videos benefit from a five-axis dynamic image stabiliser, which is said to be particularly beneficial when walking with the camera. It's also now possible to create time-lapse footage.

Canon has ditched its My Colors image settings in favour of the Picture Styles that grace its EOS DSLRs and CSCs. The options include standard, portrait, neutral, faithful, fine detail, monochrome and landscape, as well as an auto mode, and three that can be created and tailored to your exact specifications. A long-standing criticism of

The lens shows excellent correction for distortion throughout its focal range. This was captured at the 100mm-equivalent telephoto setting

previous PowerShot models was that it was not possible to adjust these when capturing raw images, but on the G7 X Mark II this is now permitted.

Alongside support of SD, SDHC and SDXC media, the camera bears the usual assortment of connectivity options, with micro HDMI and USB ports in addition to Wi-Fi and NFC. A button on the side of the body brings up the camera's various wireless options, allowing images to be sent to printers, computers and even to other PowerShot cameras if desired.

The top-plate conceals a small flash that's released with a catch on the camera's side, although there's no hotshoe to accept an external flashgun. Battery life is quoted at 265 frames, which is a useful improvement on the 210 offered by the G7 X, and you can boost this to 355 when using the Eco setting.

Viewfinder and screen

The G7 X Mark II doesn't offer a built-in viewfinder, and nor is it possible to use an external one given the lack of a hotshoe, and for some people this is likely to be a deal-breaker. The similarly priced PowerShot G5 X does offer one, although this means it loses pocketability.

Just like the model it updates, the camera's rear LCD offers a 3in panel with 1.04 million dots. While it continues to be hinged at its top for a 180° rotation, it now features an additional hinge at its base so that it can be tilted downwards by 45° – much like the EOS M3 and PowerShot G1 X Mark II. This makes it easier to view if held above head height. The display extends easily and to some distance from the body, and its default setting shows the scene well in all but harsh light, although brightness can be adjusted over five levels if required.

The screen is as responsive as expected to touch operation, and particularly useful for setting focus. It's good to see many other options that can be accessed and altered in this manner, and once you appreciate its convenience you will probably end up using it regularly. Many touch controls are small, however, and located close enough to each other that they may discourage larger-fingered users from calling on them too often. There are standard and sensitive options, the latter for use when wearing gloves.

Build and handling

The design of the previous model was clearly inspired by the minimal styling and pocket-friendly form of Canon's discontinued PowerShot S-series models, and the Mark II doesn't stray too far from this. Some of the G7 X's rounded edges have been lost to more angular ones, and the main part of the body sees its mottled finish replaced by a smooth one, but the rear controls and top-plate are virtually unchanged in much of their design and most of the controls they access.

The camera is built very much to the standard we've come to expect from an enthusiast compact at around this price. The body is largely constructed from a sturdy metal, with plastic parts used at the base (where the NFC antenna is found) as well as for the battery/card door, control ring on the rear and flash. The stacked mode and exposure-compensation dials are made of milled metal, as is the control ring around the lens.

Outwardly, there are only two significant revisions from before, one being the aforementioned dual-hinged LCD and the other being the welcome addition of a small rubber grip on the front plate. The grip is small and only adds a little to the camera's overall profile, but it doesn't need to be any larger on such a body – and it's pleasing to see it doesn't have any impact on pocketability.

The exposure-compensation dial runs in reverse to the G7 X's, so that a clockwise rotation applies negative compensation and vice versa. This is perhaps more natural for most people, and matches other brands too. Although the dial's recession behind the rubber thumb rest means that it's not quite as accessible as those on other cameras, it's also not as prone to being inadvertently shifted out of position.

On the rear, the thumb rest has been made more substantial, although the difference is slight. Naturally on such a compact body, a 3in LCD doesn't leave much room for physical controls, but the four buttons here are still well sized. Perhaps the most significant issue is with the change made to

24-100mm f/1.8-2.8 lens

ONE AREA in which the G7 X Mark II has a slight edge over a number of its rivals is its lens. While it appears unchanged from the G7 X's optic, its effective focal range of 24-100mm in 35mm terms stretches further than most of its peers (which typically finish around the 70-75mm mark) while keeping the maximum telephoto aperture at a respectable f/2.8.

The 11-element, nine-group optical construction makes use of Ultra Low Dispersion (UD) and various aspherical lenses to counter aberrations. Multilayer coatings on each element also help with light transmission.

The lens is equipped with an image stabiliser, which works with the scene-detection system and other technologies to determine what kind of stabilisation is required for both images and videos (collectively known as Intelligent IS). These include accounting for up-and-down and side-to-side movements when shooting close up (Hybrid IS) and a five-axis Dynamic IS when capturing movies, as well as a new panning mode that combines stabilisation over the appropriate axis with a slow shutter speed.

A useful range is combined with a large aperture

The metering system generally behaves itself, although some images benefit from a slight adjustment. This image is more balanced with +2/3EV applied

the LCD; the screen stands a little more proud of the body than the G7 X's display, and this has affected how comfortably you can rotate the control ring next to it. Admittedly, this is an issue with many other cameras, too.

Focusing

The G7 X Mark II employs a similar 31-point, contrast-detect AF system to its predecessor, but the new processor is said to give it a marginal speed advantage, as well as better detection of low-contrast subjects and more effective subject tracking.

Overall focusing performance is strong. It's a familiar case of it not quite being the fastest system around but not significantly behind to make any practical difference, and for static subjects in good light I have no complaints. What's particularly noteworthy is that, thanks to a sprightly AF-assist light, the camera continues to focus briskly even when faced with very poorly lit scenes.

In continuous focus mode with the subject identified through the touchscreen, it can take a brief moment for the camera to actually acquire focus, but when it does it adheres to the subject impressively as it moves around the scene. At times, I found it even managed to maintain this when obstacles presented themselves between the camera and the subject. When the camera is programmed to continue focusing during burst shooting, however, you have to trust it somewhat as it provides no indication of where it's focusing once you fire the first frame, although analysing images afterwards shows it's very capable of maintaining accurate focus.

One small issue is that there doesn't appear to be any way to instruct the camera only to release the shutter once focus has been confirmed. I found the camera would occasionally end up taking the shot even if focus has not been acquired, particularly when using the touchscreen for simultaneous focus and exposure (such as on the macro setting when you don't realise you've breached the minimum focusing distance).

Performance

One of the main performance improvements on the G7 X Mark II is its burst rate when capturing raw images. I found that with a suitably fast memory card, the camera not only met its 19-frame burst depth, but also often exceeded it by the odd frame or two. A burst of images is written to the card in around 12 seconds, with

Focal points

Canon has squeezed a wide range of features into the G7 X Mark II's compact body

Bulb shooting

The camera's longest timed shutter speed is 15 seconds, but long-exposure fans will be pleased by an additional bulb-shooting option, in which exposures lasting up to 256 seconds are possible.

Raw processing

The G7 X Mark II is the first PowerShot model to offer in-camera raw processing. This appears similar to the raw-processing option found in newer EOS bodies, with a live preview as different settings are selected.

Auto ND filter

The G7 X Mark II offers a 3-stop ND filter, and this can now be set to automatically activate whenever the camera deems it necessary. It can also be called upon manually to lengthen exposures.

Control ring

As on the G7 X, a control ring for adjusting focus, exposure parameters and other settings encircles the lens, although it now features a small lever to its side that switches its operation between stepped and continuous movement.

USB charging

The NB-13L Lithium-ion battery can be conveniently charged through the camera's USB 2.0 port, although a conventional battery charger that plugs into the mains is also included.

Manual movie

In this mode it's possible to control aperture and shutter speed when capturing movies by using the control ring around the lens, and the dial on the back of the camera. ISO adjustment is also possible through the touchscreen.

The Standard picture style strikes a good balance between reproducing the scene faithfully, but saturating colours just enough to make them pop a little

an additional five seconds if capturing JPEGs too, and while it's not possible to enter the menu or zoom the lens as this takes place, you can capture a handful of additional frames as these are processed.

Post-capture, the most significant change on the Mark II over its predecessor is the ability to process raw images. While the level of control on offer isn't as extensive as that on some other models, it's possible to zoom in to images before committing to any changes – useful for noise reduction – and easy to compare adjustments to original captures. Furthermore, the option to delete raw files and JPEGs independently can be useful when card space is limited. It's good to have the option to crop and resize images too, although some other enthusiast-oriented controls, such as perspective correction and image straightening, would be welcome additions.

Looking closely at raw images alongside their JPEG counterparts makes you appreciate how well the processing engine does to produce immediately usable JPEGs. Contrast is good and colours on the Standard picture style are well saturated but still accurate. I was happy to use this for scenes containing flowers and foliage, as well as more everyday images captured in urban settings. I did, however, find that scenes containing blue skies were best captured on the auto mode, if not the more dramatic landscape mode, as the standard option tended to leave blues somewhat undersaturated.

Although the camera is capable of producing detailed images, this is very much dependent on how the lens is set. Sharpness is weakest at the wide end, with fine detail generally lacking throughout the frame. Oddly, although there is some corner softness at f/1.8 here, stopping the lens down (say, to f/4) only seems to make this worse. The fine detail picture style works very well to counteract some of this softness, although it also accentuates image noise.

Detail across the frame is higher and more consistent at mid-range and telephoto settings, although you do see a benefit by stopping down to f/5.6 or so to get the best sharpness throughout. Best performance is at middle focal lengths, with shots captured at 40-75mm producing a very good level of detail across the frame. Chromatic aberrations, while present in raw files to a moderate degree, are removed by the camera's JPEG processing.

I was generally pleased with what the camera's metering system deemed to be the correct exposure most of the time, although occasionally it erred towards underexposure. The auto white balance system does a stellar job of keeping things accurate regardless of what is thrown at it. Impressively, scenes lit with a mixture of natural and artificial light don't prove to be much of a problem, either.

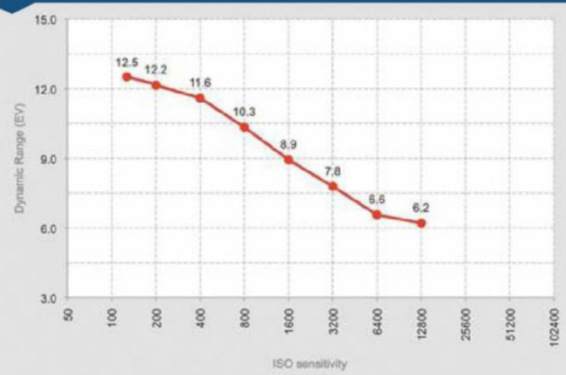
Video quality is somewhat hit and miss. The softness of the lens at the widest end results in footage being less detailed here than further up the focal range. Exposure changes happen fluidly as the camera is moved around the scene and minor artefacts over finer details are visible but not to any massive degree, while the image stabilisation is very effective at keeping things steady. Audio quality is unremarkable but, again, for most uses it is satisfactory. AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

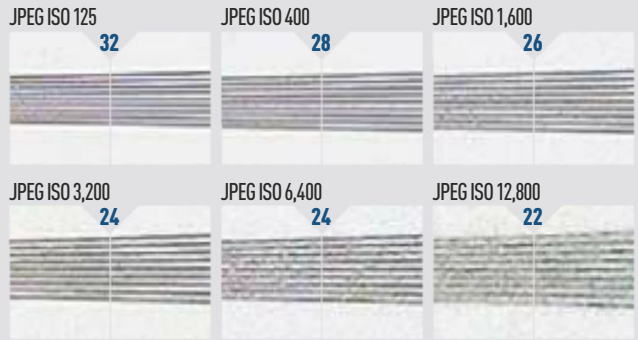
Although we've seen what's likely to be the same 20.1MP, 1in CMOS sensor and 28-100mm f/1.8-2.8 lens in previous models, the G7 X Mark II is the first recipient of the company's latest DIGIC 7 processor. Alongside its operational advantages over previous engines, Canon claims this helps to reduce noise in images. The camera's processing engine does a good job to keep this at bay, although you'll want to stick to a range no greater than ISO 3,200 for best results. Dynamic range results are more or less what's expected for such a sensor, with results on a par with many rival cameras at default sensitivities and a sound performance further up the ISO scale. Similarly, resolution figures show the camera to be very capable of recording a high level of detail at lower sensitivities, although in real-world shooting this is very dependent on the zoom position.

Dynamic range



With the same sensor as the G7 X, the Mark II produces similar results in our Applied Imaging tests. At the lowest sensitivities, we see very respectable readings in excess of 12EV. As the ISO is raised the dynamic range progressively drops, and the low readings beyond ISO 3,200 indicate unacceptable levels of noise in dark regions of the image. Overall, these figures compare favourably with those from other models equipped with similar 20MP, 1in sensors, and even certain Micro Four Thirds models.

Resolution



The G7 X Mark II is capable of resolving around 3,200l/ph in JPEGs at its base sensitivity of ISO 125, which is a respectable result for such a sensor. Sadly, this isn't maintained to the same extent as other cameras as sensitivity increases, falling to around 2,700l/ph at ISO 800, and around 2,400l/ph at ISO 3,200. The uppermost ISO 12,800 option shows the next big loss down to just 2,200l/ph, with contrast in real-world images significantly worse than that at the ISO 6,400 setting.

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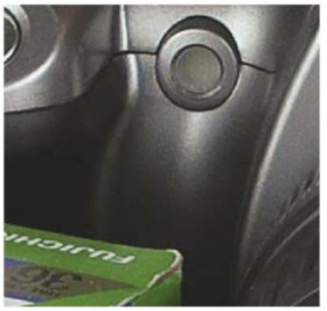
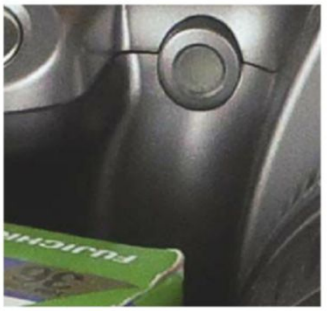
Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

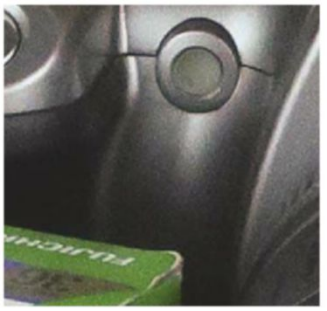
JPEG ISO 125



JPEG ISO 400



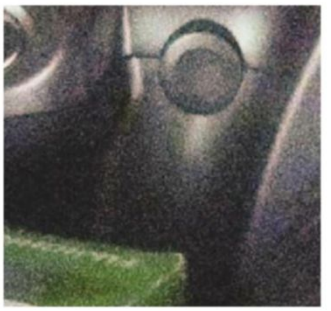
JPEG ISO 1,600



JPEG ISO 3,200

JPEG ISO 6,400

JPEG ISO 12,800



Although some noise can be seen at all sensitivities, the first point at which it dominates featureless areas is at ISO 800. It rises steadily after this point and is generally well controlled until ISO 6,400, where the drop from ISO 3,200 is more noticeable and details degraded. As is often the case, the last ISO 12,800 setting shows a more pronounced fall in quality, with noise ravaging fine detail, and both contrast and saturation dropping considerably. The camera offers three levels of noise reduction for JPEGs, with the Low setting doing an excellent job of drawing out chroma noise to leave just the texture of luminance noise. This results in images retaining far better integrity than with the more aggressive noise-reduction systems found on many other models. ISO 3,200 would be a good upper limit to set, but ISO 6,400 can be usable with careful post-processing.

The competition

Sony Cyber-shot DSC-RX100 III

Price £540
Sensor 20.1MP, 1in
ISO 80-25,600 (extended)
Lens 24-70mm equivalent, f/1.8-2.8
LCD 3in, 1.23m dots, tilting
EVF 1.44m dots, 0.59x
Reviewed 5 July 2014
★★★★★

Panasonic Lumix DMC-LX100

Price £530
Sensor 12.8MP, Four Thirds
ISO 100-25,600 (extended)
Lens 24-75mm equivalent, f/1.7-2.8
LCD 3in, 921,000-dot, fixed
EVF 2.76m dots, 0.7x
Reviewed 8 November 2014
★★★★★

Panasonic Lumix DMC-TZ100

Price £550
Sensor 20.1MP, 1in
ISO 80-25,600 (extended)
Lens 25-250mm equivalent f/2.8-5.9
LCD 3in 1.04M-dot, fixed
EVF 1.16m dots, 0.42x
Reviewed 7 May 2016
★★★★½

Our verdict

WHEN the Canon PowerShot G7 X was released, it didn't have much in the way of competition. Now, the idea of a pocketable camera furnished with a 1in or Micro Four Thirds sensor, together with raw shooting and plenty of manual control, is a bit less special – and if you're happy with a fixed-focal-length lens, the pool is further diluted with a handful of very capable APS-C-based compacts to consider.

Despite this, at least on paper, the G7 X Mark II remains an exciting proposition for the enthusiast user, particularly when the many useful changes over the previous G7 X are considered. And it's pleasing to find that much of this translates to real-world shooting, with largely reliable image quality, a sound focusing performance, usefully tilting and responsive LCD, and decent – if not quite ideal – level of customisation as its draws.

The camera is quite capable of recording a good level of detail throughout the frame while keeping optical aberrations in check, and images straight out of the camera are pleasing. Those shooting at the wide end of the lens with some frequency, however, may be disappointed with the slight softness here; it's perhaps telling that many similar models opt for lenses with more modest focal ranges.

Directly comparing the spec sheet of the G7 X Mark II to those of its peers shows a few holes, although whether these matter greatly is a separate issue. Some may, for example, lament the lack of 4K video recording, but many photographers record video so infrequently, if at all, that they would render this a non-issue. The lack of a viewfinder is more likely to be seen as a serious omission, particularly in the face of rivals that manage to squeeze one into a similar body size.

Overall, Canon deserves praise for ironing out the key issues that affected the G7 X and throwing in a handful of niceties on top of this. The result is a camera that may not be quite exemplary, but that will be very pleasing to use and dependable in a variety of situations for a lot of people.

FEATURES	8/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

Too good to be true?

With a long zoom range at a tempting price, **Nikon's AF-S Nikkor 200-500mm f/5.6E ED VR** lens could be outstanding. **Phil Hall** tries it out on a wildlife photography trip

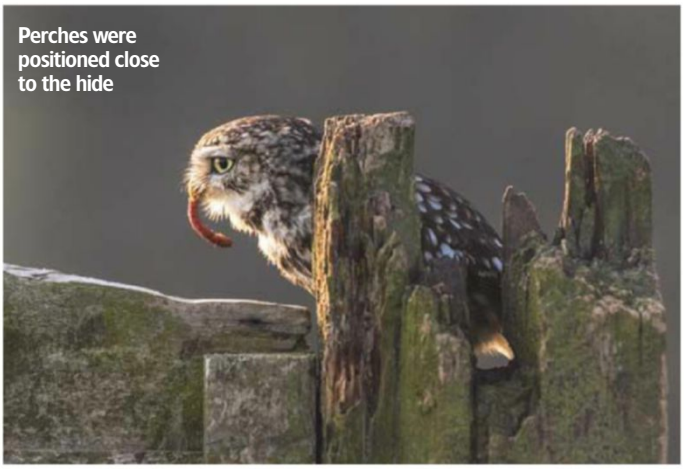
At a glance

- f/5.6 constant maximum aperture
- 19 elements in 12 groups
- 2.2m minimum focus distance (from focal plane)
- 9 aperture blades
- 95mm filter thread
- 108x267.5mm
- 2,300g
- £1,179

Despite advances in camera resolution that offer the option to crop images more aggressively, anyone who has tried to shoot wildlife or action will tell you there's no substitute for filling the frame with your chosen subject.

In the past, this has meant using a large and expensive prime telephoto lens which, unless you have very deep pockets, is only really for the realm of the professional. Moreover, the likes of a more affordable 100-400mm or 80-400mm zoom still doesn't have quite the desired reach for many subjects. Both Sigma and Tamron have spotted a gap in the market and released 150-600mm superzoom lenses, and not wishing to miss out on this potentially lucrative market Nikon has also come up with its own solution.

While not having quite the same staggering range as the third-party alternatives, the AF-S Nikkor 200-500mm f/5.6E ED VR looks as if it could hit the sweet spot for many photographers wanting a far-reaching telephoto lens that's not going to break the bank.



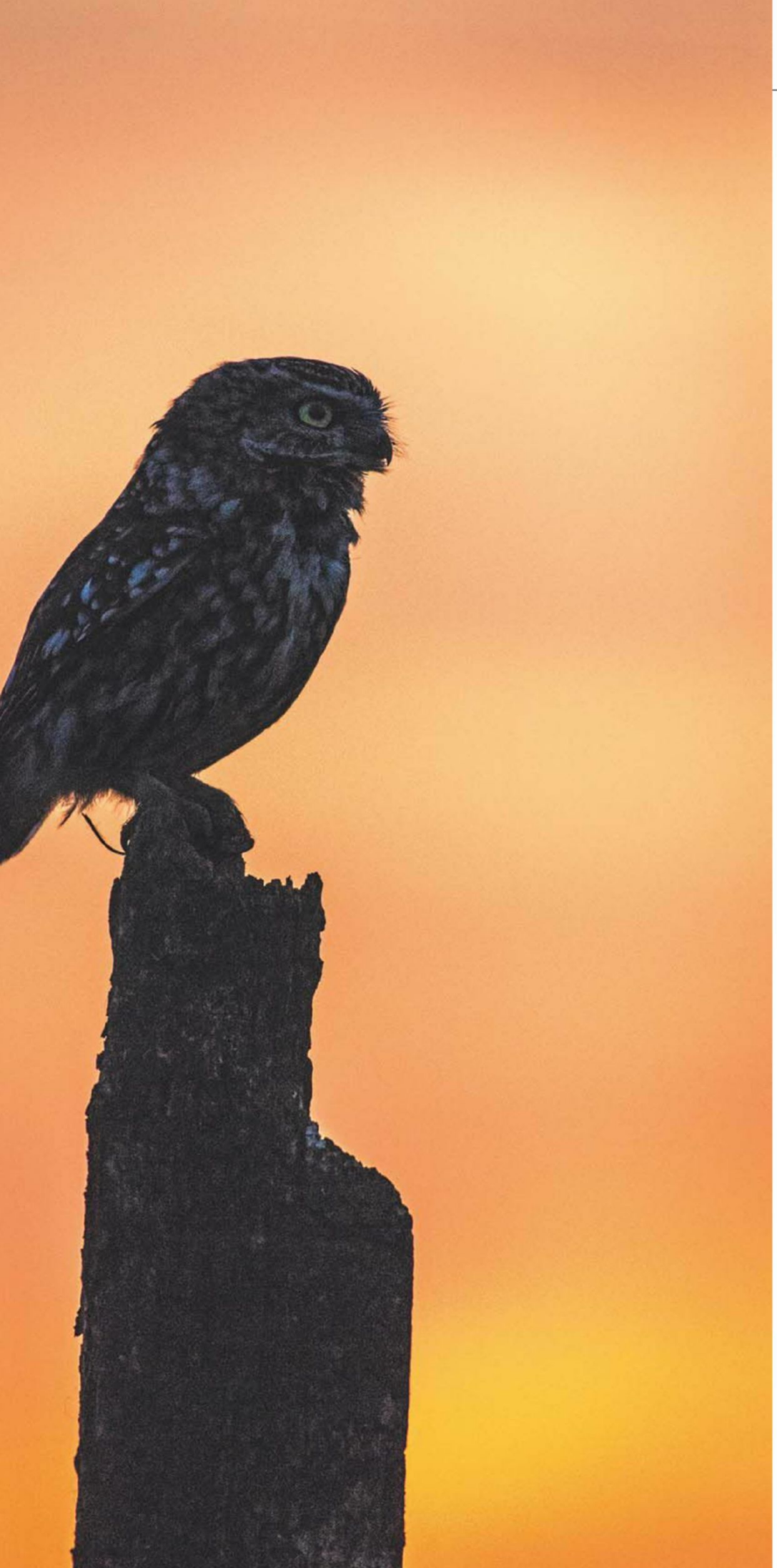
Perches were positioned close to the hide

Little owls

The Nikkor 200-500mm f/5.6 is undoubtedly a lens that's going to appeal to wildlife photographers, so when award-winning nature photographers Elliott Neep and Richard Peters invited me to Eastbrook Farm in Wiltshire – the 1,400-acre home of Helen Browning Organic – to try out one of their professional wildlife photography hides, I jumped at the chance.

Nestled among staggeringly picturesque countryside, the farm teems with wildlife of all shapes and sizes, inspiring Elliott to launch ProHides (www.prohides.com). Offering custom-built and comfortable photographic hides

This was the last shot of the day as the light began to fade, shot on the D5 at f/5.6



'The AF-S Nikkor 200-500mm f/5.6E ED VR could hit the sweet spot for many photographers'

that can be positioned around the farm, ProHides offers photographers the chance to shoot a range of species all year round, both day and night.

I'd be setting up camp in the PhotoHut Mini hide that's located outside a derelict farmhouse and perfectly positioned to capture the little owls that visit. Numerous perches are positioned in front of the hide and have been set up for perfect photo opportunities suitable for focal lengths from 400mm to 600mm – and that's not forgetting the photogenic old farmhouse, too.

I wanted to put the lens through its paces on both DX and FX-format cameras, so with the D500 arriving in the office the day before and the D5 having been tested, I was lucky enough to have both these fabulous cameras at my disposal.

Specification

Once I'd been shown around the farm, I grabbed something to eat at the nearby Royal Oak (great food – and they offer rooms for those who need to be on site before sunrise or for those finishing late). I was then ready for the long afternoon and evening ahead. Waved off by Elliott and Rich, I set myself up in the hide and waited for the little owls to make an appearance.

This gave me a some time to acquaint myself with the lens. Undoubtedly, tipping the scales at 2.3kg, this is a beefy lens. Despite its weight, it is possible to shoot handheld, thanks to the addition of Nikon's Vibration Reduction anti-shake system, which claims handheld shutter speeds of up to 4.5EV slower than normal. As seen with a few other Nikon lenses in the past year or so, there's also the inclusion of a Sport mode, designed for shooting moving subjects (including panning), which delivers a smoother display in the viewfinder, and allows you to shoot at a faster burst rate.

Unlike some recent Nikon telephoto lenses we've seen, the 200-500mm comes supplied with a substantial tripod collar, so for my time in the

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Fitted to the D500, the lens delivers an impressive range equivalent to 300-750mm

hide it was firmly attached to a gimbal head for maximum stability, while I could quickly swap between portrait and landscape orientations with the lock on the tripod collar.

Interestingly or a lens of this type, rather than featuring a variable maximum aperture, the 200-500mm features a constant maximum aperture of f/5.6 through the range. This might be a little slow for some, but for those who want something that's a stop faster, but with the same flexibility of a zoom, there's the AF-S Nikkor 200-400mm f/4G ED VR II, which costs £5,375. And while an extra stop of light hitting the sensor is always welcome, the latest Nikon DSLRs – particularly the D5 and D500 – have an impressive high ISO performance, so this restriction becomes less of an issue.

When transporting the lens, there's a useful lock on the side that locks the lens at 200mm, avoiding the risk of 'zoom creep'. The lens also features Nikon's electromagnetic diaphragm (hence the E designation in the name) that delivers highly accurate control of the nine-rounded diaphragm blades, giving enhanced stability of auto exposure during continuous shooting.

In use

At first, I chose to pair the lens with the D500, giving myself the option to swap to the D5 once the light levels began to deteriorate. With the crop sensor of the D500, the lens delivers an equivalent focal length of 300-750mm. If you were shooting with a full-frame DSLR and wanted something with this kind of reach, then your only other option would be a £12,990 AF-S Nikkor 800m f/5.6E FL ED VR.

After three hours of waiting for a little owl to

Build

COMPARED with the 200-400mm, or even the AF-S Nikkor 80-400mm f/4.5-5.6G ED VR, the 200-500mm f/5.6 on test here doesn't have quite the same premium feel. Even the thin gold ring around the lens towards the front element is omitted, which gives it a slightly dowdier appearance than its counterparts. Overall construction is mainly high-quality plastics and metal.

If this sounds a little negative, it isn't meant to be. The 200-400mm costs considerably more, so a higher level of construction is only to be expected. In all honesty, the 200-500mm, with its pleasing 'splatter'-effect finish, still feels very well put together.

While Nikon doesn't make any claims to the lens being weather-sealed, it's encouraging to see that the lens mount includes a rubberised gasket to prevent dust and other unwanted elements making their way into the camera.

Working our way down the lens, on the left-hand side you'll find numerous switches to set focusing and VR, followed by a rubberised manual-focus ring.

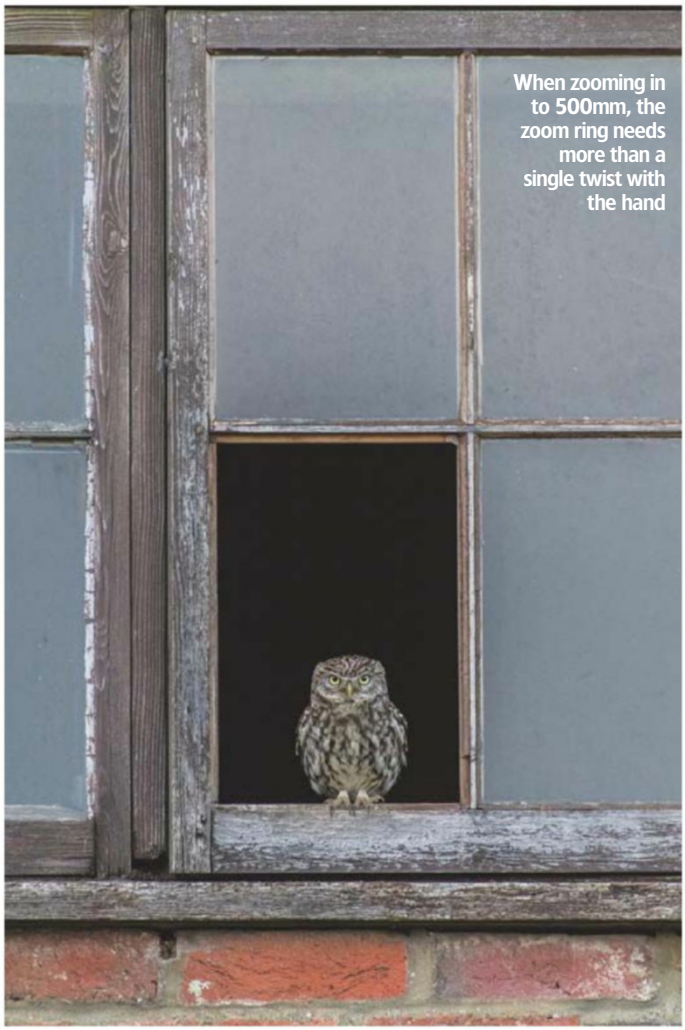
Further down is the zoom barrel, with the front element sporting a 95mm filter thread.

The 200-500mm is a large and heavy lens

Focusing speeds were very impressive on both the D500 and D5

Despite its size, the 200-500mm is still relatively easy to use, whether handheld or with a camera support

appear (thankfully, the seat in the hide is incredibly comfortable), one landed on a feeding post. By this time, the light wasn't as strong as it had been, but the warm tone hitting the side of the owl was worth the sacrifice of having to boost the ISO a touch. And I didn't experience any issues with the AF, either, despite the fading light. Combined with the D500, the AF snapped into focus very quickly, and very accurately – I've used the AF-S Nikkor 200-400mm f/4G ED VR II and AF-S Nikkor 80-400mm f/4.5-5.6G ED VR in the past and



When zooming in to 500mm, the zoom ring needs more than a single twist with the hand

'Nikon has put together an excellent telephoto zoom lens at a superb price'

have to say that the 200-500mm didn't feel like a poor relation when it came to focusing performance. You don't want any audible whirs or buzzes from the focusing when shooting from a hide, but thanks to Nikon's Silent Wave Motor, focusing is whisper quiet. It's possible to focus down to 2.2m, but this can be limited to ∞-6m to improve performance.

One little niggle is the throw of the zoom ring from 200mm to 500mm, which requires more than a single twist of the hand to quickly shift through the focal range. This isn't a deal-breaker, but if you need to work quickly it can be a bit of a pain.

An hour later, I swapped over to the D5. Even using the gimbal head, the addition of the vertical grip on the camera made handling that much more pleasing. It's something that, if I were shooting handheld, I'd definitely want to have on my camera to improve the overall balance between camera and lens.

Image quality

With the light almost gone, and despite the D5's high ISO performance impressing greatly, it was time to pack up and head home.

It was then that I had the chance to assess the image quality of the photos I had taken, and I have to say I was impressed. Sharpness was very good throughout the range, even when shooting wide open at f/5.6, although you may want to step it down a stop or two for optimum results, especially at the longer end of the focal range. That said, I was more than happy with my results at 500mm and f/5.6.

There was very minor pincushion distortion, but in real-world tests this is hardly noticeable. Minor vignetting was present, too, but again, this wasn't to the detriment of the image. If you're a Lightroom or Photoshop user, I recommend using the correct lens profile, and you should be more than happy with the corrections applied.

Finally, if you're worried about the quality of the bokeh compared to a faster lens, don't be, as the long focal lengths keep the background nicely out of focus when shooting wide open.

Final thoughts

I must admit, I was a bit sceptical about this lens when I first heard about it, thinking there must have been one compromise too many to keep the lens at a competitive price point, but have to say I've been very pleasantly surprised.

Nikon has put together an excellent telephoto zoom lens at a superb price of £1,179, without sacrificing performance. More portable than the AF-S Nikkor 200-400mm f/4G ED VR II and a quarter of the price, it might not quite match it for optical quality, but it certainly punches well above its weight. If you're a Nikon user wanting to shoot frame-filling wildlife or action, then this lens should be towards the top – if not right at the top – of your list. AP

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TTL metering is available with Fujifilm's EF-42 flash

Flash compatibility

Q Can I use my Nikon SB-400 and SB-700 Speedlights on my new Fujifilm X-Pro2, or will I have to buy a dedicated Fuji model? If I can use one of the Nikon Speedlights, what would work?
Adam Reith

A In principle, almost any flash can be used on any camera brand, given that all now use variants of the same ISO standard hotshoe. However, while the flash will physically fit and fire, you'll get no automatic functions – no TTL metering, auto zoom, high-speed sync and so on. If you're prepared to use your flashes in manual mode, though, controlling their light output directly, they'll still work, and are unlikely to damage your camera.

However, if you're serious about flash use, then you'll want to get Fujifilm-dedicated units for your X-Pro2, with the EF-42 being the most obvious choice. The small, easy-to-use Nissin i40 would also be a good option.
Andy Westlake

Remote confusion

Q I'm getting used to my new Fujifilm X-T10 and have been very pleased with the pictures so far. However, I want to get a cable release and have found that I have a choice of three types: I can screw one into the shutter button; plug a Fujifilm one into the USB socket; or use a Canon-fit one in the microphone socket, which seems odd! Then I can connect to my phone over Wi-Fi, although I haven't tried this yet. Which would you recommend?
Paul Davenhurst

A Using a screw-in release works OK, but it's perhaps the least satisfactory because it can be difficult to distinguish the half-press (focus and meter) and full-press stages of the shutter release. Fujifilm's electronic cable release uses the Micro USB socket, and because this is small and asymmetric it can be awkward to plug in, especially in poor light. Using a Canon or Pentax-compatible electronic release with the 2.5mm stereo connector is easier when it comes to connecting the cable, but you may need to change the mode of the port to 'remote' rather than 'microphone' (Fujifilm gives you a prompt when you plug it in). Regardless of which connector you use, electronic remote releases normally have well-defined two-stage buttons and a lock switch that's useful for long exposures.

Wi-Fi remote control offers additional options: you can get a live-view feed from the camera on your phone, and change a range of exposure settings remotely. However, it's not as quick to set up and drains the camera's battery more quickly.

So which should you use? All should work fine for the purpose of firing the shutter without introducing any vibration from handling the camera, so in this sense it barely matters. But the easiest and most convenient is probably the 2.5mm port, and there's a huge range of Canon-compatible releases to choose from too.
Andy Westlake

Many poppies have particularly bright-red colours

© LESLEY PITTON

Red alert

Q Since acquiring a couple of second-hand macro lenses, I have become passionate about photographing flowers, but some red ones end up blown out and lacking in detail. Poppies in particular defy my efforts. I understand that the problem arises because some red flowers have very strong spectral reflectivity extending into the near-infrared, but is there anything I can do about it? I understand that the response of sensors differs from one manufacturer to another and my efforts so far have been with a Pentax K-3 and an Olympus E-450.
Horton Rogers

A It's true that some flowers have very high infrared reflectance, and that digital image sensors are naturally sensitive to recording infrared light. However, most cameras have filters over the sensor that are very effective at stopping infrared light from getting to the photosites.

Even so, if you have a camera that is slightly sensitive to IR and a flower that reflects lots of it, then this could result in some overexposure. But there's nothing magic about infrared light, and reducing the exposure should still prevent the sensor from saturating, and therefore stop detail from blowing out.

What does change between the kinds of flower is just how far you have to underexpose to bring detail back. Not all reds are the same in terms of their hue and level of colour saturation, so you may find that using additional underexposure will work.

In this situation, it's particularly valuable to have a camera that can display an RGB histogram in playback showing the red, green and blue channels separately, rather than just luminance. Then you can check that the red channel isn't clipping. It's also worth bearing in mind that some cameras are overly prone to discarding red detail in their JPEG processing, and working from raw files can give better results.

If this doesn't work, you might like to experiment with an infrared blocking filter or 'hot mirror'. These screw onto your lens just like an ordinary filter, but reflect away incident infrared light. However, they're also expensive and difficult to find.
Andy Westlake

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My life in cameras

Documentary and portrait photographer Matilda Temperley reveals which cameras have inspired her career

© MATILDA TEMPERLEY

Matilda Temperley

Matilda trained at the London School of Tropical Medicine before turning to photography and writing, and won the RPS Vic Odden award (for notable achievement in photography for those under 35) for her book, *Under The Surface: Somerset Floods*. She currently divides her time between commercial/fashion and personal work. Visit www.matildatemperley.com.

1997 Olympus Mju-II

My first 'proper' camera was the Olympus Mju-II point-and-click compact, which was simple, quick and brilliant. It got me really interested in photography and it wasn't badly equipped for a simple compact, with a fast f/2.8 lens and weatherproofing.

1997 Nikon F1

I got this very old Nikon F1 SLR as I was interested in double exposures, which is something the Olympus Mju-II was unable to do. It was a useful way to understand the basics of exposure.

2006 Nikon D700

I bought this Nikon D700 when I was working in Africa – I read the manual night after night until I had mastered it. I still really rate this camera; it's great for reportage and working in low light. The D700 came with a lot of features from the D3, including a full-frame 12MP sensor and an ISO range that was impressively high for the time. It is also dust and weather-sealed, which came in useful out in Africa.

2009 Canon EOS 5D Mark II

I decided to trade in the D700 for the Canon EOS 5D Mark II as I thought an increaing number of commissioning editors would ask for video as well as stills. I have stuck with the EOS 5D range to this day, and built up a full Canon system. I currently use the EOS 5D Mark III. It's a real workhorse and ideal for studio work as well as reportage and documentary. I still do fashion and portrait work.

2015 Leica Q

I take the Leica Q with me everywhere I go these days as it's so simple to use and it delivers great results from the full-frame 24MP sensor. The electronic viewfinder/live view is fantastic and the 28mm, f/1.7 lens, while fixed, is fast and versatile. The Leica Q is a beautiful camera for reportage, but I have to be careful that it doesn't make me lazy. It's tempting to take loads of quick shots via the rear screen. Click and you've got it!

1997 · 2009 · 2006 · 2015

BLAST FROM THE PAST

Olympus Camedia E-100RS

Ian Burley recalls a well-received digital camera from 2000

LAUNCHED September 2000

PRICE WHEN NEW £1,299

GUIDE PRICE TODAY £50

WHEN it was revealed at Photokina in 2000, the Olympus Camedia E-100RS earned a decent share of the headlines. The stand-out feature of the E-100RS was its ability to shoot stills at an unprecedented 15fps. The RS designation stood for 'rapid shot'. It also had a colour electronic viewfinder and there was a movie-recording mode.

The camera also sported a 10.3x optically stabilised zoom lens equivalent to 35-380mm. It looked impressive with Olympus's then trademark left-shoulderless design and large right-hand grip. There was nothing else on the market remotely like it.

The E-100RS was a low-production-run niche camera and that means it's extremely rare. I have found only one example sold recently on eBay in the US and that was priced $70. It's probable that a determined collector would be willing to pay a fair bit more for an E-100RS in good condition.

What's good The 15fps shooting, self-overwriting buffer, good image quality, colour, exposure and lens performance.

What's bad Its 1.5MP sensor was behind the times, and it had a low-resolution viewfinder.

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Professor Newman on...

Mechanical marvel

The focal-plane shutter is an outstanding mechanism that deserves to be appreciated

When I was young, I liked the idea of making movies. To be honest, I liked the idea of a movie camera, and the idea that it could whip through so many photographs one after another. Even at that tender age I was interested in how things worked, and after a bit of investigation (harder then, without the internet, but we did have a good public library) I learned about the rotary shutter and film pull-down mechanism. The mechanics seemed to be logical enough, but what amazed me was that it could be made to work at 16fps, which at the time was the frame rate for hobby movies.

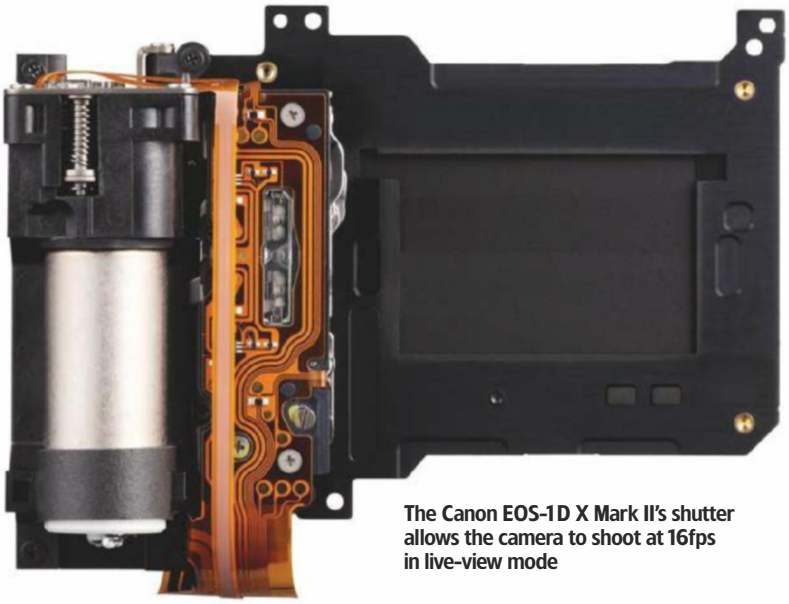
For my next birthday, I was given a cine camera. I never got to make any films, partially because I didn't have a projector to show them on, but also because one of the first things I did with my new camera was take it apart so I could see the internal workings. They were all there, just as in the book, but somehow after I put it back together it never worked as well again.

What started me thinking about this was the specification of the new Canon EOS-1D X Mark II. Like my little cine camera, this can operate at 16fps, so in theory it could be used to make cine films. Indeed, when shooting JPEG files this is fully practical. If shooting JPEGs the EOS-1D X Mark II has an unlimited buffer size, and since a full-resolution JPEG file occupies about 8MB, on a 64GB memory card the camera could store 8,000 frames, or more than eight minutes of video. This might not sound like much, but consider that a spool of 8mm film could record four minutes of action.

But I digress. My line of thinking was that it was remarkable that what was previously achieved by a simple rotary disc shutter can now be achieved with a full-frame focal-plane shutter. Consider what the two mechanisms have to do. To expose the next frame, the rotary-disc shutter merely has to rotate half a turn, and this movement is continuous, so the mechanism simply consists of the disc connected to a suitably governed motor. By contrast, to expose each frame, the focal-plane shutter must move two metal blinds across the frame, separating them by precisely the time required to give the required shutter speed. The movement of the two blinds must be matched to give a consistent exposure across the frame, which entails precise control of its acceleration and deceleration. The latter is particularly important because the deceleration must be done gently to avoid shutter shock, which can blur the fine detail in an image.

> 'The Canon EOS-1D X Mark II can operate at 16fps, so in theory it could be used to make cine films'

While camera reviews tend to concentrate on electronic features these days, I think it is worthwhile pausing to consider the ingenuity of the engineers who have designed a mechanism that can work that fast and accurately, and endowed it with a life of 400,000 actuations – enough for nearly seven hours of video shooting.



The Canon EOS-1D X Mark II's shutter allows the camera to shoot at 16fps in live-view mode

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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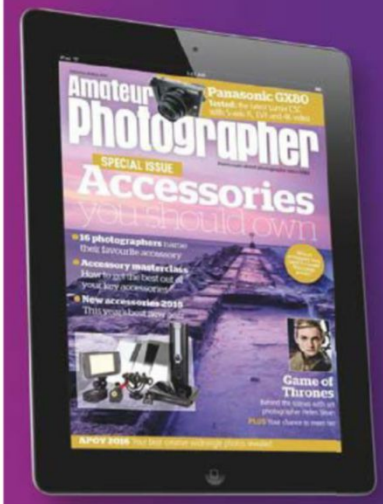

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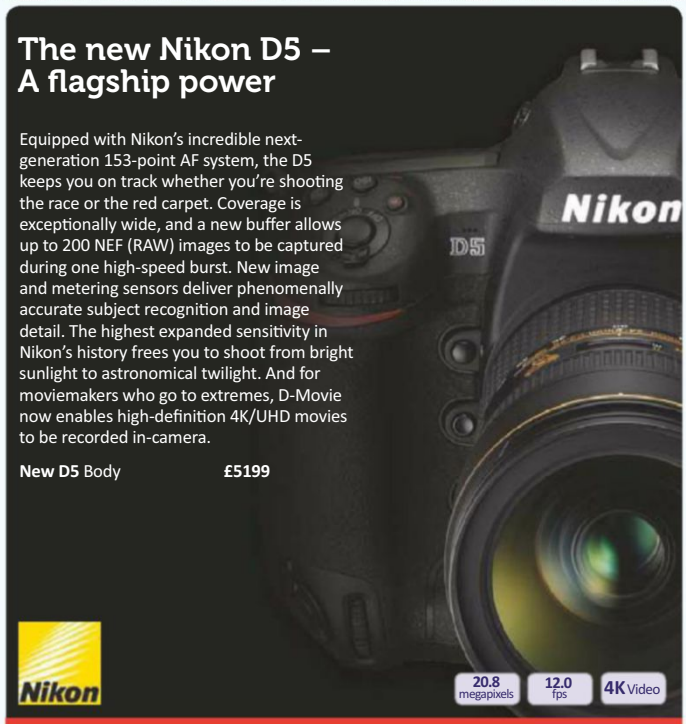
The new Nikon D5 – A flagship power



Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**

20.8 megapixels | 12.0 fps | 4K Video

New D5 Body **£5199**

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24.0 megapixels | 0 fps | 1080p movie mode

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Panasonic

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GH4R From **£999**

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New

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20.3 megapixels | 10.0 fps | 1080p movie mode

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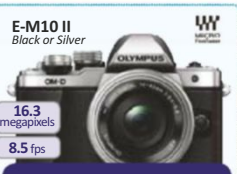

16.3 megapixels | 8.5 fps

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New

24.3 megapixels | 8 fps | 1080p movie mode

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Canon PRO PARTNER

EOS 760D

24.7 megapixels | 5.0 fps | 1080p movie mode | **£50 Cashback***

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Canon PRO PARTNER

80D

New

24.2 megapixels | 7.0 fps | 1080p movie mode

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ ‘An excellent step up’

Adam – Portsmouth

Canon PRO PARTNER

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20.2 megapixels | 10.0 fps | 1080p movie mode

7D Mk II Body **£1179**

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Canon PRO PARTNER

EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

6D Body **£1119**

6D Body	**£1119**

Canon PRO PARTNER

5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

5D Mark III Body **£2178**

5D Mark III Body	**£2178**

Canon PRO PARTNER

EOS 1D X Mk II

New

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

1D X Mk II Body **£5199**

New 1D X Mk II Body	**£5199**

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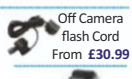

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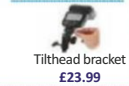

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50mm F4.5 ..... Exc £350
65mm F4 L-A ..... E++ £249
75mm F4.5 Shift W ..... E+ £399
100-200mm F5.2 W ..... E+ / E++ £219 - £399
140mm F4.5 Macro W ..... As Seen £79
180mm F4.5 L SB ..... E++ £249
180mm F4.5 W ..... As Seen / E++ £89 - £129
180mm F4.5 WN ..... As Seen / E++ £99 - £189
250mm F4.5 ..... Exc / E+ £129
1.4x Converter ..... Exc / E++ £119 - £199
50mm F4.5 ..... Exc £350
65mm F4 L-A ..... E++ £249
75mm F4.5 Shift W ..... E+ £399
120 Pro Mag ..... E+ £65
AE Prism Finder ..... As Seen / E++ £79 - £179
Auto Extension Tube No 1 ..... E++ / Mint £49 - £79
Double Cable Release ..... E+ £25
Front Bellows Hood G3 ..... E++ £29
IR1 Infra Red Set ..... E+ £39
Winder II ..... Exc / E+ £39 - £49

Nikon AF
F6 Body Only ..... E+ / E++ £689 - £699
F5 Anniversary Body Only ..... E++ £649
F5 Body + DA-30 Action Finder ..... E+ £349
F5 Body Only ..... E+ £199 - £299
F100 Body + MB15 Grip ..... E+ £128
F100 Body + MF29 Back + Grip ..... E+ £149
F100 Body Only ..... E++ £149
F80 Chrome Body Only ..... E+ £39
10-24mm F3.5-4.5 G AFS DX ..... E+ / E++ £439
12-24mm F4 G AFS DX ED ..... E++ £349
14-24mm F2.8 G AFS ED ..... E+ / Mint- £889 - £949
16mm F2.8 AFD Fisheye ..... Mint- £499
16-80mm F2.8-4 E VR N ..... Mint- £649
16-85mm F3.5-5.6 G ED VR AFS DX ..... E++ £259 - £329
17-55mm F2.8 G AFS DX IFED ..... E+ / E++ £349 - £399
18mm F2.8 AFD ..... E++ £599
18-35mm f3.5-4.5 AFD ..... Mint- £249
18-70mm F3.5-4.5 G AFS ED DX ..... E+ / E++ £79 - £89
18-105mm F3.5-4.5 G AFS ED DX VR ..... Mint- £129
18-140mm F3.5-5.6 AF-S G ED VR DX ..... Mint- £249 - £279
18-200mm F3.5-5.6 G AFS DX VRII ..... E++ / Mint- £349
20mm F2.8 AFD ..... E++ £279
20-35mm F2.8 AFD ..... E+ £399 - £449
24mm F1.4 G AFS ED ..... E++ / Mint- £919 - £929
24-70mm F2.8 G AFS ED ..... E+ / E++ £689 - £749
24-70mm F3.5-5.6 IX ..... E+ £39
24-85mm F2.8-4 AFD ..... E++ £299

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EOS 80D

24.2 MEGA PIXELS | 7 FPS | 3.0" | Wi-Fi / NFC | 1080p

The EOS 80D excels at sports, portraiture, landscape, street, travel and low light photography – as well as serious movie making, thanks to innovative technologies that help you achieve stunning results in any situation.

Quote **AMATEUR PHOTOGRAPHER** & receive a **FREE** SanDisk 32GB Extreme Pro SDHC card (95MB/s) worth £50.99!

NOW IN STOCK! from **£999.00**

D810

36.3 MEGA PIXELS | 7 FPS | 3.2" | CF & SD card slots | 1080p

Create your new masterpiece with the exquisite Nikon D810. From delicate textures to high-speed movement, this all-versatile 36.3-megapixel camera is ready for anything.

Body only **£2,139.00** | +24 -120 VR **£2,868.00** | +70-200 f/2.8 VR II **£3,793.00**

Canon EOS 750D

24.2 MEGA PIXELS | 5 FPS | **£50 cashback**

Body only **£409.00*** | + 18-55 IS STM **£479.00***

*Prices include **£50 cashback** from Canon. Ends 31.08.16.

Canon EOS 760D

24.2 MEGA PIXELS | 5 FPS | **£50 cashback**

Body only **£499.00*** | See website for low prices on lenses

*Prices include **£50 cashback** from Canon. Ends 31.08.16.

Canon EOS 70D

20.2 MEGA PIXELS | 7 FPS

Body only **£697.00** | + 18-55 IS STM **£722.00**

Add a Canon BG-E14 battery grip for only **£149.00**!

Nikon D5500

24.2 MEGA PIXELS

Body only **£499.00** | + AF-P 18-55 VR **£569.00**

Add a Panasonic EN-EL14a spare battery for only **£40.00**!

Nikon D7200

24.2 MEGA PIXELS | 6 FPS

Body only **£714.00** | + 18-105 VR **£888.00**

Add a Nikon MB-D15 battery grip for only **£229.00**!

Nikon D610

24.3 MEGA PIXELS | 6 FPS

Body only **£999.00** | + 24-85 VR **£1,499.00**

Visit **www.parkcameras.com/used** for pre-loved D610 bodies

Canon EOS 7D Mark II

20.2 MEGA PIXELS | 10 FPS

Body only **£1,299.00** | + 100-400 L IS II **£2,778.00**

Visit us in store or online to see how you can claim **Canon lens rewards**!

Canon EOS 6D

20.2 MEGA PIXELS | FULL FRAME

Body only **£1,119.00** | + 24-105 IS STM **£1,489.00**

Add a Canon BG-E13 battery grip for only **£174.00**!

Canon EOS 5D Mark III

22.3 MEGA PIXELS | FULL FRAME

Body only **See web** | + 11-24mm f/4 L **See web**

Visit us in store or online to see how you can claim **Canon lens rewards**!

Nikon D750

24.3 MEGA PIXELS | FULL FRAME

Body only **£1,390.00** | + 24-120mm VR **£1,979.00**

Add a Nikon MB-D16 battery grip for only **£229.00**!

Nikon D500

20.9 MEGA PIXELS | 10 FPS | NEW!

Body SRP £1,729.00

See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 60 for details

Nikon D5

20.8 MEGA PIXELS | 153 AF POINTS | NEW!

Body SRP £5,199.00

See website for latest information on availability!

Receive a **FREE** 32GB XQD Card & USB 3 Card Reader when pre-ordering

Canon EOS 5Ds

50.6 MEGA PIXELS | FULL FRAME

Body only **£2,699.00** | See website for low prices on lenses

Add a Canon BG-E11 battery grip for only **£225.00**!

Canon EOS 5Ds R

50.6 MEGA PIXELS | FULL FRAME

Body only **£2,899.00** | See website for low prices on lenses

Add a Canon WFT-E7 wireless file transmitter for only **£599.00**!

Canon EOS-1D X Mark II

20.2 MEGA PIXELS | 14 FPS | NEW!

Body SRP £5,199.00

See website for latest information on availability!

Claim a **FREE** SanDisk 64GB Extreme PRO CFast 2.0 Card and Reader!

CANON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

14mm f/2.8L II USM	See Web	200mm f/2.0L IS USM	£4,350.00	EF-S 18-135mm IS STM	See Web
20mm f/2.8 USM	See Web	200mm f/2.8L USM/2	£569.00	EF-S 18-200mm f/3.5-5.6	See Web
24mm f/1.4L Mk II USM	See Web	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	See Web
24mm f/2.8 IS USM	£455.00	300mm f/4.0L USM IS	See Web	24-70mm f/4.0L IS USM	See Web
EF-S 24mm f/2.8 STM	£127.00	400mm f/2.8L USM IS II	£7,698.00	24-105mm f/4.0L IS USM	£727.00
28mm f/1.8 USM	See Web	400mm f/4.0 DO IS II	£6,999.00	24-105mm f/3.5-5.6 IS STM	£375.00
28mm f/2.8 IS USM	£389.00	400mm f/5.6L USM	See Web	28-300mm f/3.5-5.6L IS	£1,795.00
35mm f/1.4L USM	See Web	500mm f/4.0L IS MK II	£6,899.00	EF-S 55-250mm f/4-5.6 IS STM	£199.00
35mm f/1.4L II USM	£1,799.00	600mm f/4.0L IS MK II	£8,895.00	70-200mm f/2.8L IS II USM	See Web
35mm f/2.0 IS USM	See Web	800mm f/5.6L IS USM	£9,899.00	70-200mm f/2.8L USM	See Web
40mm f/2.8 STM	See Web	TSE 17mm f/4.0L	See Web	70-200mm f/4.0L IS USM	See Web
50mm f/1.2 L USM	See Web	TSE 24mm f/3.5L II	£1,479.00	70-200mm f/4.0L USM	See Web
50mm f/1.4 USM	See Web	TSE 45mm f/2.8	See Web	70-300mm f/4.0-5.6 IS	See Web
50mm f/1.8 STM	£97.00	TSE 90mm f/2.8	£1,124.00	70-300mm f/4.0-5.6L IS USM	See Web
EF-S 60mm f/2.8 Macro	See Web	8-15mm f/4L Fisheye USM	See Web	70-300mm DO IS USM	See Web
MP-E 65mm f/2.8	See Web	EF-S 10-18mm IS STM	See Web	75-300mm f/4.0-5.6 III	£188.00
85mm f/1.2L II USM	£1,499.00	EF-S 10-22mm f/3.5-4.5	£377.00	75-300mm f/4.0-5.6 III	See Web
85mm f/1.8 USM	See Web	EF 11-24mm f/4L USM	£2,799.00	100-400mm L IS USM II	£1,799.00
100mm f/2 USM	£349.00	EF-S 15-85mm f/3.5-5.6 IS	See Web	200-400mm f/4.0L USM	£8,598.00
100mm f/2.8 USM Macro	£373.00	16-35mm f/2.8L II USM	£1,060.00	1.4x III Extender	£314.00
100mm f/2.8L Macro IS	See Web	16-35mm f/4.0L IS USM	£682.00	2x III Extender	See Web
135mm f/2.0L USM	See Web	17-40mm f/4.0L USM	£549.00	EF 12II Extension Tube	£79.99
180mm f/3.5L USM	£1,049.00	EF-S 17-55mm f/2.8 IS USM	£519.00	EF 25II Extension Tube	£139.99

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available on selected Canon lenses

See the inside back cover of this magazine or **www.parkcameras.com/canon-lens-interest-free** for further details. T&Cs apply. Promotion ends 31.07.2016.

CANON ACCESSORIES

Prices updated DAILY! See www.parkcameras.com/ap for details.

Flashguns		**Battery Grips**		**Spare batteries**	
Speedlite 90EX	£109.00	BG-E11 (5D III, 5Ds/R)	£225.00	LP-E19 (1D X Mark II)	£149.00
Speedlite 270EX II	£135.00	BG-E13 (6D)	£174.00	LP-E4N (1D X, 1D C)	£139.99
Speedlite 320EX	£185.00	BG-E14 (70D)	£149.00	LP-E6N (5D III, 7D II, 6D)	£69.00
Speedlite 430EX III-RT	£189.00*	BG-E16 (7D Mark II)	£249.00	LP-E8 (700D, 600D)	£35.00
Speedlite 600EX-RT	£429.00	BG-E18 (7D Mark II)	£115.00	LP-E10 (1300D, 1200D)	£39.99
*Price after £20 cashback from Canon		For even more grips, see website		LP-E17 (760D, 750D, M3)	£44.00
Printers		**Bags**		For even more batteries, see website	
PIXMA PRO-100s	£375.00	Backpack BP100	£59.99	**Scanners**	
PIXMA PRO-10s	£529.00	Holster HL100	£26.49	CanoScan LiDE 220	£89.00
PIXMA PRO-1	£628.00	Shoulder Bag	£29.99	CanoScan 9000F Mark II	£168.00

NIKON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 60mm f/2.8 Micro	£368.00	AF-S 800mm f/5.6E FL ED VR	£12,990.00
AF-D 14mm f/2.8D	£1,199.00	AF-S 60mm f/2.8G Micro ED	£439.00	AF-S 10-24mm f/3.5-4.5G	£639.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5G DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
AF-S 20mm f/1.8G ED	£579.00	AF-S 85mm f/1.8G	£399.00	AF-S 16-85mm f/3.5-5.6G	£499.00
AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
AF-D 24mm f/2.8D	£369.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£255.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
AF-S 35mm f1.8G DX	£151.00	AF-S 300mm f/4 D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,679.00
AF-D 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£169.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 200-400mm VR II	£5,199.00

For up to **£150 cashback** on selected Nikon lenses, see in store or visit **www.parkcameras.com/nikon-lens-cashback**

Sony a6000

24.3 MEGA PIXELS | Wi-Fi / NFC

Body only **£439.00** | + 16-50mm **£499.00**

Protect your screen with Sony PCK-LM17 LCD protectors for £13.00

Sony RX100 IV

20.1 MEGA PIXELS | 2.9x

In stock at only **£759.00** | See website for RX100 IV cases

Add a Sony NP-BX1 spare battery for only £39.99

Sony a6300

24.2 MEGA PIXELS | 4K

Body only **£999.00** | + 16-50mm **£1,099.00**

Add a Sony NP-FW50 spare battery for £64.95

Sony a68

24.2 MEGA PIXELS | 8 FPS

Body only **£479.00** | + 18-55mm **£549.00**

Add a Sony NP-FM500H spare battery for only £68.00

Sony a7 II

24.3 MEGA PIXELS | IS

Body only **£1,179.00** | See in store for trade-in bonus!

Add a Sigma mount converter MC-11 (Sony E → Canon EF) for only **£189**

Sony a7S II

12.2 MEGA PIXELS | IS

Body only **£2,499.00** | See in store for trade-in bonus!

Add a Metabones Canon EF to E-mount T IV Adaptor for only **£200**

E-Series				**Alpha-Series**	
16mm f/2.8 Pancake	£169.00	16-70mm f/4G ZA OSS	£725.00	30mm f/2.8 SAM 1:1 Macro DT	£150.00
24mm f/1.8 ZA Carl Zeiss	£679.00	18-200mm f/3.5-6.3 P. Zoom	£849.00	35mm f/1.8 DT	£149.00
24mm f/2.0 Carl Zeiss T*	£949.00	24-70mm f/4 FE Vario-Tessar T*	£805.00	50mm f/1.4 Carl Zeiss	£1,099.00
50mm f/1.8 OSS	£199.00	24-240mm f/3.5-6.3 FE OSS	£749.00	11-18mm f4.5-5.6 DT	£509.00
55mm f/1.8 FE Sonnar T* ZA	£618.00	28-70mm f/3.5-5.6 FE OSS	£449.00	16-35mm f/2.8 Carl Zeiss T*	£1,399.00
90mm F2.8 Macro G FE OSS	£969.00	28-135mm f/4 G FE PZ OSS	£1,899.00	24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
10-18mm f/4 OSS	£629.00	55-210mm f/4.5-6.3 OSS	£239.00	55-200mm f4.0-5.6 SAM DT	£179.00
16-50mm f/3.5-5.6 OSS	£259.00	70-200mm f/4 G FE OSS	£999.00	70-200mm f/2.8 G SSM II	£2,199.00

All prices include VAT @ 20%. For opening times and store addresses, visit www.parkcameras.com/ap.
All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price
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OLYMPUS pen-F

20.3 MEGA PIXELS | 10 FPS | 3.0" | IS | 1080p

The Olympus PEN-F is a beautifully designed mirrorless camera that produces equally impressive images. The Creative Dial feature makes adding filters quick and simple, and its category-leading release time lag and 5-axis image stabilisation system means that even more expensive digital SLR cameras should be feeling threatened, as the PEN-F punches well above its weight.

Body only £999.00 | +17mm f/1.8 £1,199.00

Panasonic LEICA DG SUMMILUX 12mm

f/1.4 ASPH

This new lens enables you to capture dynamic landscapes with rich perspective across a wide angle. It also allows indoor shooting in low lighting & produces an impressive, natural defocusing effect with its f/1.4 high speed aperture. Further, this lens boasts a rugged, splash/dust-proof design to meet the needs of a wide-range of photographic situations.

NEW! Expected this Summer! See website for details.

Olympus E-M10 Mark II

16.2 MEGA PIXELS | 8 FPS

Body only £449.00 | +14-42mm £549.00

See website for the limited edition **Fox Brown** version!

Olympus E-M5 Mark II

16.1 MEGA PIXELS | IS

Body only £749.00 | + 12-50mm £849.00

Add the Olympus HLD-8 battery grip for the E-M5 II for £194.00

Olympus E-M1

16.3 MEGA PIXELS

FREE GRIP

Body only £849.00 | + 12-40mm £1,233.00

Claim a **FREE** Olympus HLD-7 batt. grip from Olympus! Ends 30.09.16

Panasonic GX8

20.3 MEGA PIXELS | Wi-Fi / NFC

£50 cashback

Body only £649.00 | + 14-60mm £819.00*

*Price includes **£50 cashback** from Panasonic. Ends 05.09.16.

Panasonic GX80

16.0 MEGA PIXELS | 4K PHOTO

£50 cashback

+ 12-32mm £549.00* | Twin kit £679.00*

*Prices include **£50 cashback** from Panasonic. Ends 05.09.16.

PANASONIC LENSES

14mm f/2.5 II Pancake	£299.00
20mm f/1.7 II ASPH	£269.00
45mm f/2.8 Macro	£498.00
42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£739.00
12-60mm f/3.5-5.6 ASPH	£359.00
14-140mm f/3.5-5.6	£405.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6 O.I.S	£279.00
100-300mm f/4-5.6 O.I.S	£378.00
100-400mm f/4.0-6.3	£1,349.00

See website for even more lenses!

Olympus 60mm

f/2.8 Macro

SRP £449.99

In stock at only £349.00 | Add a Hoya 46mm UV filter for £18.50

Take this lens out on a **FREE test drive!** See website for details.

OLYMPUS LENSES

12mm f/2.0	£549.00
17mm f/1.8 M. ZUIKO	£349.00
25mm f/1.8 M. ZUIKO	£279.00
45mm f/1.8	£179.00
60mm f/2.8 Macro	£349.00
7-14mm f/2.8 PRO	£837.50
12-40mm f/2.8 PRO	£719.00
14-42mm f/3.5-5.6 II R MFT	£239.00
40-150mm f/4-5.6 R M. ZUIKO	£149.00
40-150mm f/2.8 PRO + 1.4x	£1,249.00
75-300mm f/4.8-6.7 ED II	£349.00

See website for even more Olympus lenses!

Olympus TG-TRACKER

4K

NEW!

COMING SOON! £279.00 | Available in black, or green

Add an Olympus Li-50B spare battery for only £44.99

Panasonic LX100

12.8 MEGA PIXELS | 4K PHOTO

In stock at only £499.00 | Add the MS2E mic for £279

Add a Panasonic DMW-BLG10 spare battery for £59.99

Panasonic FZ330

24x | 4K PHOTO

In stock at only £499.00 | Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

Panasonic TZ80

30x | 4K PHOTO

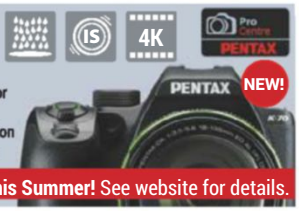
In stock at only £329.00 | Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

PENTAX K-70

24.2 MEGA PIXELS | 6 FPS | 3.0" | IS | 4K | Pro Centre PENTAX

The K-70 has a compact body for easy carry-along to any outdoor shooting. Its outstanding weather-resistant performance & enormous imaging power, combining true-to-life image description and high-sensitivity shooting, make it extremely reliable, even in most demanding shooting conditions.



NEW!

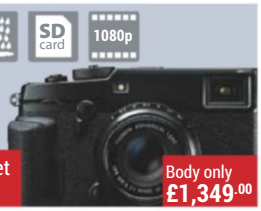
Body SRP £559.00

Expected this Summer! See website for details.

FUJIFILM X-Pro2

24.3 MEGA PIXELS | 8 FPS | 3.0" | SD card | 1080p

Taking performance to new heights, the FUJIFILM X-Pro2 offers the world's only Hybrid Multi Viewfinder and features a brand new 24MP X-Trans III sensor.



Trade in any working interchangeable lens camera & get **£100 off your new X-PRO2**. See web for details.

Body only £1,349.00

Pentax K-S2

16.1 MEGA PIXELS | 8 FPS

Body only £469.00 | + 18-50mm WR £529.00

Add a Pentax remote control F for only £21.90.

Pentax K-3 II

24.3 MEGA PIXELS

Body only £709.00 | + 18-135mm WR £1,009.00

Add a Pentax D-BG5 battery grip for only £149.00

Pentax K-1

36.4 MEGA PIXELS

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16.3 MEGA PIXELS | 1080p

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Fujifilm X-T1

16.7 MEGA PIXELS

£100 TRADE-IN BONUS

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Receive **£100 off the X-T1** when trading in selected cameras! See web.

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XF 16mm f/1.4 R WR	£749.00
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XF 56mm f/1.2	£769.00
XF 56mm F1.2 APD	£1,069.00
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Tamron SP 35mm

f/1.8 Di VC USD

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In stock at only £424.00*

*Price includes **£75 cashback** from Tamron. Ends 31.07.16.

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SP 85mm f/1.8 Di VC USD	£749.00
SP 90mm F/2.8 Di VC USD	£579.00
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SP AF 90mm f/2.8 Di Macro	£259.97
SP AF 10-24mm f/3.5-4.5 Di-II	£349.00
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16-300mm Di II VC PZD	£399.00
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18-270mm f/3.5-6.3Di-II	£269.00
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SP 28-75mm f/2.8 XR Di Macro	£319.00
28-300mm Di VC PZD	£499.00
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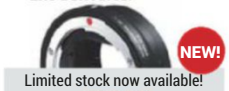

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Sigma 50-100mm

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Limited stock now available! £829.00

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24mm f/1.4 DG HSM	£599.00
30mm f/1.4 DC HSM	£299.00
30mm f/2.8 DN	£119.00
35mm f/1.4 DG HSM	£599.00
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85mm f/1.4 EX DG HSM	£619.00
105mm f/2.8 EX DG OS HSM	£329.00
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12-24mm f/4.5-5.6 II DG HSM	£529.00
17-50mm f/2.8 DC OS HSM	£279.00
17-70mm f/2.8-4 DC OS	£319.00
18-35mm f/1.8 DC HSM	£549.00
18-200mm f/3.5-6.3 DC OS HSM	£249.00
18-250mm DC Macro OS HSM	£279.00
18-300mm f/3.5-6.3 DC Macro	£349.00
24-35mm f/2 DG HSM Art	£699.00
24-70mm f/2.8 IF EX DG	£549.00
24-105mm f/4 DG OS HSM	£599.00
50-500mm f/4.5-6.3 OS HSM	£849.00
70-200mm f/2.8 OS	£729.00
70-300mm f/4.0-5.6 DG Macro	£99.00
70-300mm f/4.0-5.6 APO Macro	£149.00
120-300mm f/2.8 DG OS HSM	£2,499.00
150-500mm f/5.0-6.3 DG OS	£494.99
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150-600mm Cont. + 1.4x	£849.00
150-600mm f/5-6.3 DG | S	£1,199.00
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Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Digital Photography Ink Test Winner ★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
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Canon

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Originals:
Set of 12 £229.99
Colours 36ml each £19.99

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Originals:
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Colours 14ml each £9.99

CLi42 Pixma Pro 100
Originals:
Set of 8 £74.99
Colours 13ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

CLi8 Pixma Pro 9000
Originals:
Set of 8 £74.99
Colours 14ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

PGi9 Pixma Pro 9500
Originals:
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Colours 14ml each £8.99
Compatibles:
Set of 10 £44.99
Colours 14ml each £4.99

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PGi520 Black 19ml £9.99
CLi521 Colours 9ml £8.99
PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

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No.16 Fountain Pen Inks
Originals:
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No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
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Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums Available in Burgundy or Blue.

Emilia Frames Distressed wood shabby chic effect. Blue or White.

Travel Albums Over a dozen designs in stock.

Rio Frames Handcrafted solid wood with 30mm wide profile, in four colours.

Grafton Albums Available in Burgundy or Blue.

Frisco Frames Simple, basic design available in a huge range of sizes & colours.

Baby Albums Multiple different designs available.

Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

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T0711-T0714 Cheetah Inks
Originals:
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Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

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We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

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6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Parma Jet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
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Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
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62mm	£16.99
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ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
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ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters

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52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
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55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
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72mm Rubber Hood	£5.99
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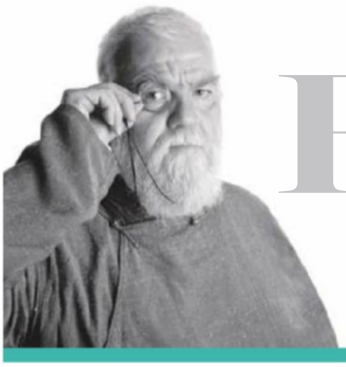


Final Analysis

Roger Hicks considers...

'Central African Republic', 1984, by Raymond Depardon

We all have different preconceptions, some of them highly personal. Because I own a Series III Land Rover like the one in the picture, I feel a great affection for them. And yet, I am also reminded of a boy I once taught at one of the roughest schools in Bristol.

I always got on well with him but he was a typical 'hard man'. This Land Rover takes a similar stance. Not threatening, just clearly conveying the impression that you'd rather have it (or him) on your side than against you.

This black & white photograph must have been shot either on infrared film, or more likely with a very heavy red filter on a conventional film such as Ilford HP5. The shadows are effectively blocked and the highlights adequately blown, but the midtones are exquisite. The conflict between the delicate midtones of the foliage and brutal contrast of the Land Rover is the genius of the picture.

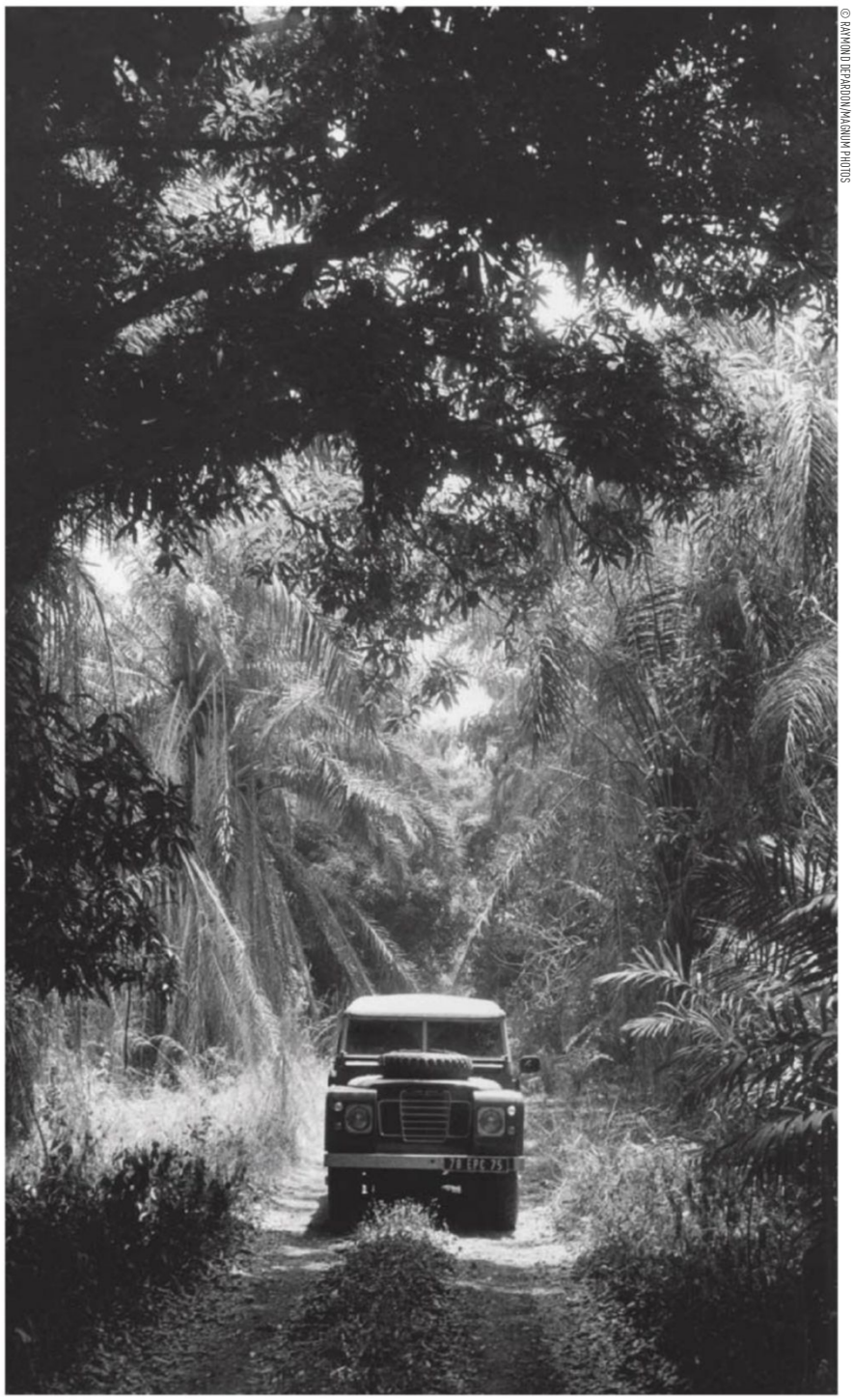
In one sense, the Land Rover is what photo critic Roland Barthes referred to as the *punctum* (in his photographic observation *Camera Lucida: Reflections on Photography*). It is the thing that immediately engages us, as distinct from the *studium*, the overt subject of the picture, which is the jungle and the jungle track here. In another sense, it is an accessory; an excuse for that gorgeous light and foliage.

This somewhat calls into question the validity of a *punctum*. A picture normally stands or falls as a whole, rather than as an assemblage of parts. Also, your *punctum* and my *punctum* may not be the same. In fact, we may each have a different *studium*, too.

So what is the meaning of the picture? Well, there is no one meaning but an immediate possibility is the triple-layered contrast between the organic, curvilinear, burgeoning jungle – the man-made track, which may well long antedate motor vehicles and which must be constantly defended against the encroachment of the jungle, and the extremely rectilinear Land Rover that is both the means of that defence and its beneficiary.

Behind that analysis lies another, based on whether you believe that all motor vehicles are inherently evil; a Dominionist, who believes that God gave Earth to Christians to rule and to exploit; or a sane human being.

However, at the end of it all, this is still a brilliantly composed and exposed picture. The image is technically exquisite in a way that must appeal to anyone who loves the subtle interplay of light and shadow. AP



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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by C L Dodgson (Lewis Carroll) of Alice P Liddell, who inspired *Alice in Wonderland*.**

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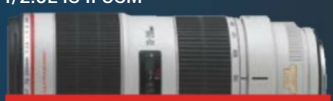

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